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THE BIRTH OF VENUS

PLATE I

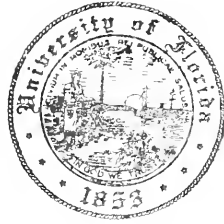
GLEANINGS  
FROM  
OLD ENGRAVINGS

*By*  
FREDERICK VAN WYCK

*Illustrated*



BOSTON  
A. A. BEAUCHAMP  
1936



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By

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## PREFACE

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GLEANINGS  
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## THE BIRTH OF VENUS

Plate 1. — “BIRTH OF VENUS.” (From *The Snow Flake, A Holiday Gift, For MDCCCL*. Philadelphia, E. H. Butler and Co., 1850, p. 164. Under the lower left-hand corner of the engraving stands, “Howard, R. A.”; under the lower right-hand corner, “Sartain.”)

“ . . . ‘The Birth of Venus,’ exhibited in 1819, the finest of all Howard’s pictures,” belonged about 1891 to Sir Matthew White Ridley. (*Dictionary of National Biography*, Edited by Sidney Lee. London, Smith, Elder, and Co., 15 Waterloo Place, Vol. XXVIII, published in 1891, pp. 35-37, Memoir of Henry Howard, 1769-1847, at p. 36.) The picture was produced in 1815. (*A Dictionary of Artists of the English School, Painters, Sculptors, Architects, Engravers and Ornamentists, With Notices of Their Lives and Works*. By Samuel Redgrave, “Joint-Author of ‘A Century of Painters of the English School.’” London, Longmans, Green and Co., 1874, p. 217.)

“John Sartain, who introduced mezzotint engraving in this country . . . was an untiring worker both in his art and for a widespread and intelligent interest in art. His daughter Emily was for many years the principal of the noted School of Design, established in the house on North Broad Street built by the tragedian Edwin Forrest. Sartain not only designed the present

Academy of Fine Arts building in Philadelphia but for many years was one of its most influential managers. . . ." (*The Valley of the Delaware, And Its Place in American History*. By John Palmer Garber. With 58 Illustrations from Actual Photographs. The John C. Winston Company, Philadelphia, Chicago, Toronto, Undated, but Copyrighted in 1934, p. 327.)

A portrait of "John Sartain in his 89th Year . . ." appears in his *The Reminiscences of a Very Old Man, 1808-1897*, New York, D. Appleton and Company, 1899, Frontispiece.

The Marine Park, Brooklyn, rising at birth from the sea, and born of the foam of the sea, like Venus or Aphrodite, and looking seaward from the great maritime city, has suggested the reproducing here of Sartain's engraving of Howard's picture.

This park includes all but the upper reaches of a tidal waterway known in the early records as the Strom Kill. The late Mr. Terence F. Curley of Brooklyn is believed to have been the first to suggest a large park here. The total area of the park has been given as approximately 2,000 acres, the largest park area in the city. (P. 8, *post.*) A park area of about 75 acres here was established in 1917; another of about 1,160 acres was established in 1924; the rest of the park area here consists of additions since made.

Descriptions of parts of the site of this park, as these parts were observed in 1679, appear in a *Journal of A Voyage to New York, And A Tour in Several of*

*the American Colonies in 1679-80*, By Jasper Dankers and Peter Sluyter of Wiewerd in Friesland, Translated from the Original Manuscript in Dutch for the Long Island Historical Society, and Edited By Henry C. Murphy, Foreign Corresponding Secretary of the Society, Brooklyn, 1867, being Volume I of the *Memoirs of the Long Island Historical Society*, Published by the Society, pages 119, 130, 131, and in the *Journal of Jasper Danckaerts, 1679-1680*, Edited By Bartlett Burleigh James, B.D., Ph.D., of the Maryland Historical Society, and J. Franklin Jameson, Ph.D., LL.D., Director of the Department of Historical Research in the Carnegie Institution of Washington, With a Facsimile and Two Maps, Charles Scribner's Sons, New York, 1913, pages 51, 60, in "Original Narratives of Early American History" Series.

Jasper Dankers, or Danckaerts, and Peter Sluyter were members of a religious community or sect called Labadists, followers of one Jean de Labadie, and the Journal published in the books last mentioned is sometimes called the "Journal of the Labadists." A brief account of the Labadists appears in Mr. Murphy's edition of the Journal, pages ix-xlvi, "Introduction."

Of the descriptions mentioned above, one is contained in a description of Long Island, reading in part, in Mr. Murphy's translation:

" . . . This island is called Long Island, not so much because it is longer than it is broad, but par-

ticularly because it is the longest island in this region, or even along the whole coast of New Netherland, Virginia and New England. It is one hundred and forty-four miles in length, and from twenty-four to twenty-eight miles wide, though there are several bays and points along it, and, consequently, it is much broader in some places than in others. On the west is Staten island, from which it is separated about a mile, and the great bay over which you see the *Nevesincke*. With Staten island it makes the passage through which all vessels pass in sailing from or to the *Manhatans*, although they can go through the *Kil van Kol*, which is on the other side of Staten island. The ends of these islands opposite each other are quite high land, and they are, therefore, called the *Hoofden* (Headlands), from a comparison with the Hoofden of the channel between England and France, in Europe.

“ On the north is the island of *Manhatans* and a part of the mainland. On the east is the sea, which shoots up to New England, and in which there are various islands. On the south is the great ocean. The outer shore of this island has before it several islands and broken land, such as Coney island, (Footnote: *'t Conijnen Eylant*, Rabbit's island.) a low sandy island of about three hours' circuit, its westerly point forming with Sandy Hook, on the other side, the entrance from the sea. It is oblong in shape, and is overgrown with bushes. Nobody lives upon it, but it is used in winter for keeping cattle, horses, oxen, hogs



and others, which are able to obtain there sufficient to eat the whole winter, and to shelter themselves from the cold in the thickets. This island is not so cold as Long Island or the *Manhatans*, or others, like some other islands on the coast, in consequence of their having more sea breeze, and of the saltness of the sea breaking upon the shoals, rocks and reefs, with which the coast is beset.

“There is also the Bear’s island (Footnote: *’t Beeren Eyland*. Now called Barren island.) and others, separated from Long Island by creeks and marshes overflowed at high water. There are also on this sea coast various miry places, like the Vlaeck, (Footnote: The Wieringen shoals in the *Zuyder Zee* are probably meant.) and others, as well as some bays and hard rocky shores. Long Island stretches into the sea, for the most part east by south and east southeast. None of its land is very high, for you must be nearly opposite Sandy Hook before you can see it. There is a hill or ridge running lengthwise through the island, nearest the north side and west end of the island. The south side and east end are more flat. . . .” (*Memoirs of the Long Island Historical Society*, Vol. I, pp. 118, 119, with additional paragraphing.)

The other description mentioned appears in a journal entry under date of Monday, October 2, 1679. The Labadists had spent Saturday and Sunday at Najack, now Fort Hamilton (*Ibid.*, pp. 109, 117-130), a part of the present Borough of Brooklyn. On

Monday they visited that part of the present borough which was once called "the bay" (*Ibid.*, p. 129). Their journal entry of this visit reads in part, in the Murphy translation:

"2d, *Monday*. Having slept the night again at *Najack*, we four went, after breakfast, to the bay, where we arrived about ten o'clock. We did not find Jan Theunissen at home as he had driven to the city to bring his goods; but the father and mother bade us welcome, and took us around into their orchards to look at them. . . . We took the time . . . to go around and see every thing thoroughly . . . There is toward the sea, a large piece of low flat land which is overflowed at every tide, like the *schorr* (marsh) with us, miry and muddy at the bottom, and which produces a species of hard salt grass or reed grass. Such a place they call *valey* (Footnote: Pronounced *fly*.) and mow it for hay, which cattle would rather eat than fresh hay or grass. It is so hard that they cannot mow it with a common scythe, like ours, but must have the English scythe for the purpose. . . ." (*Ibid.*, pp. 130, 131.)

A part of the site of the Marine Park, Brooklyn, was on one theory included in the westernmost of three tracts of land, estimated to have comprised between ten and fifteen thousand acres, purchased from the Indians in 1636, the earliest known purchases of lands on Long Island. The easternmost of these tracts was purchased by Wouter Van Twiller, Director-General

of New Netherland; the middlemost of the tracts was purchased by "Jacob Van Curler," one of the Commissaries of New Netherland; and the westernmost of the tracts was purchased by Andries Hudde and "Wolfert Gerritsen." (*History of New Netherland, or New York under the Dutch*. By E. B. O'Callaghan, Corresponding Member of The New York Historical Society. 2 vols., New York, D. Appleton & Company, 1846-1848, Vol. I, pp. 141, 142, 172.)

The total area of the forty-seven parks in the Borough of Brooklyn in 1921-1923 was 1,161 acres. (*The Boroughs of Brooklyn and Queens, Counties of Nassau and Suffolk, Long Island, New York, 1609-1924*. By Henry Isham Hazelton, 5 vols., Lewis Historical Publishing Company, Inc., New York and Chicago, 1925, Vol. III, p. 1626. Besides the 47 parks, there were 7 combined parks and playgrounds with an area of 94 A.; 8 playgrounds with an area of 64 A.; and 16 parkways with a total length of 30 miles; Prospect Park contains 526 A. — *Ibid.*)

The total park area of the Borough of the Bronx in or about 1912 was 4,142 acres. (*The Story of the Bronx . . .* By Stephen Jenkins . . . With 110 Illustrations and Maps, G. P. Putnam's Sons, New York and London, The Knickerbocker Press, 1912, p. 292. Pelham Bay Park then contained 1,756 A.; Van Cortlandt Park, 1,132.35 A.; and Bronx Park, 719.12 A. — *Ibid.*, pp. 309, 293, 304.)

Of the Marine Park, Brooklyn, it has been said:

“The total area of Marine Park, including various tracts adjacent to Floyd Bennett Field which other city departments have agreed to surrender to the Park Department, is approximately 2,000 acres—the largest park area in the city. The present plans, however, provide only for development of . . . about 1,500 acres.

“. . . the dominant landscape feature will be an irregular waterway, roughly rectangular in shape, enclosing a large island. This island will be devoted entirely to two eighteen-hole golf courses. The waterway will be utilized for canoeing with a canoe basin and clubhouse, accommodating 600 canoes. . . .

“On the Geritsen Avenue [or westerly] side of the canal will be built the golf and tennis clubhouse, which will be connected by a bridge with the golf courses. North of the clubhouse will be fifty tennis courts, three of them exhibition courts surrounded by a grandstand. The area south of the clubhouse will be devoted to an arboretum for the display of native plants and trees.

“On the Flatbush Avenue [or easterly] side opposite the golf club will be a large stadium for formal athletic events. On the other side of the stadium will be large informal recreational areas for baseball, football, lacrosse and cricket.

“A small tract” to the north “will be developed as a play area. . . .

“A parkway extension of Emmons Avenue and

eventually of the Shore Drive will cross the park just south of the canal. . . .

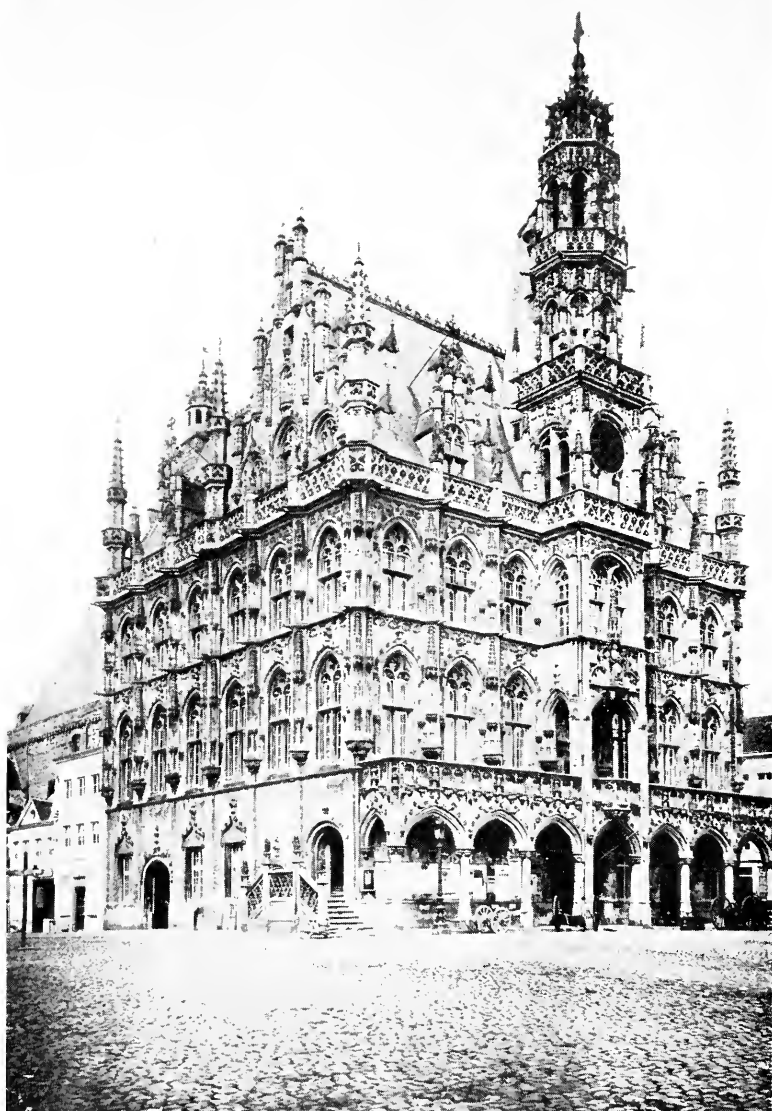
“South of this thoroughfare will be a circular model yacht basin and a lagoon connecting with the canal on one side and the inlet on the other. Between the yacht basin and the inlet shore a large boathouse will be erected. . . . The shore itself will be developed as a yacht harbor.

“An amphitheatre will be built west of the model yacht basin, with the lagoon as a background for the stage.

“Particular emphasis will be placed on boating activities. . . .

“Northeast of the model yacht basin another recreational centre will be laid out, containing three baseball diamonds, football and lacrosse fields, boccia courts and an area for archery. Across the Emons Avenue extension from this development will be stables for 100 horses and a riding ring.

“The bridle paths, which will wind along the canal, will all start from this point. Pedestrian paths will connect all recreational centres, while a road around the park will be provided for motorists. Near each of the recreational developments will be a large parking area, most of these of sufficient size to accommodate as many as 4,000 cars. On all park drives cross traffic will be eliminated.” (*The New York Times*, September 7, 1934, p. 23, article entitled “New Plans Ready for Marine Park.”)



THE TOWN HALL, OUDENARDE PLATE 2

## THE TOWN HALL, OUDENARDE

Plate 2.—The Town Hall, Oudenarde. (From a photograph. Courtesy of the Museum of Fine Arts, Boston.)

This town hall as here shown has to the author an appearance of lightness and of pointing upward, whether the building actually has this effect or not. As here shown the building suggests to him that it was designed to inspire its community, to excite its civic pride, and to instil in it a desire to excel and take first rank, whether the community, in the changes wrought by time and by adverse circumstances, was able to live up to the standards set by this town hall or not.

Two of the world's most famous buildings have given the impression of resting lightly on the ground. It has been said of the Taj Mahal:

“ . . . At the end of a long terrace, its gracious outline partly mirrored in the still water of a wide canal, a fairy vision of silver-white — like the spirit of purity — seems to rest so lightly, so tenderly, on the earth, as if in a moment it would soar into the sky . . . ” (*A Handbook to Agra and the Taj, Sikandra, Fatehpur-Sikri, and the Neighbourhood*. By E. B. Havell, A.R.C.A., Principal, Government School of Art, Calcutta, Fellow of the Calcutta University. With 14 Illustrations from Photographs and 4 Plans.

Longmans, Green, and Co., London, New York, and Bombay, 1904, p. 79.)

“ . . . The Parthenon was a temple for Pallas Athene, an exquisite casket to contain the jewel. The Taj is the jewel — the ideal itself. Indian architecture is in much closer affinity to the great conceptions of the Gothic builders than it is to anything of classic or Renaissance construction. The Gothic cathedral, with its sculptured arches and its spires pointing heavenwards, is a symbol, as most Eastern buildings are symbols . . . ” (*Ibid.*, p. 76.)

It has been said of the Mausoleum at Halicarnassus:

“ . . . There was such an effect of lightness about the mausoleum that the report persistently floated about the ancient world that it was suspended in the air.” (*The Seven Wonders of The Ancient World*. By Edgar J. Banks, Ph.D., Field Director of the Recent Babylonian Expedition of the University of Chicago, “ Author of *Bismya or the Lost City of Adab*, *The Bible and the Spade*, *An Arminian Princess*, etc.” With 34 Illustrations. G. P. Putnam’s Sons, New York and London, The Knickerbocker Press, 1916, p. 142.)

Bayard Taylor says of the Taj Mahal:

“ . . . Few persons, of the thousands who sigh over the pages of Lalla Rookh, are aware that the ‘ Light of the Harem ’ was a real personage, and that her tomb is one of the wonders of the world. The native miniature painters in Delhi show you her portrait,



painted on ivory—a small, rather delicate face, with large dark, piercing eyes, and black hair flowing from under a scarf adorned with peacock feathers.

. . . . .

“. . . The hall, notwithstanding the precious materials of which it is built, and the elaborate finish of its ornaments, has a grave and solemn effect, infusing a peaceful serenity of mind, such as we feel when contemplating a happy death. Stern, unimaginative persons have been known to burst suddenly into tears, on entering it; and whoever can behold the Taj without feeling a thrill that sends the moisture to his eye, has no sense of beauty in his soul.

“. . . Did you ever build a Castle in the Air? Here is one, brought down to earth, and fixed for the wonder of the ages; yet so light it seems, so airy, and, when seen from a distance, so like a fabric of mist and sunbeams, with its great dome soaring up, a silvery bubble, about to burst in the sun, that, even after you have touched it, and climbed to its summit, you almost doubt its reality. . . .” (*A Visit to India, China, and Japan, In the Year 1853*. By Bayard Taylor. New York, G. P. Putnam & Co.; London, Sampson Low, Son & Co., 1855, pp. 132, 133, 137, 138.)

Bayard Taylor appears to have been in error in taking the Taj Mahal to be the tomb of the Sultana Nourmahal of Moore’s poem in *Lalla Rookh*. The “Empress Nur Mahal” was, according to Professor Havell, the aunt of Mumtaz Mahal, “the lady of

the Taj." (Havell, *A Handbook to Agra and the Taj* . . . pp. 29, 71, 85, 86.)

John L. Stoddard's descriptions of the memorials at Agra, including the Taj Mahal, appear in *John L. Stoddard's Lectures, Illustrated and Embellished With Views of the World's Famous Places and People, Being the Identical Discourses Delivered During the Past Eighteen Years Under the Title of the Stoddard Lectures*, Complete in Ten Volumes, Belford, Middlebrook & Co., New York, Chicago, London, 1897-1908, Volume IV, pages 199-225. There is another edition of the same work, Boston, Balch Brothers Co., 1898, with five supplementary volumes, 1904-1909.

The following is the last paragraph but one of Mr. Stoddard's description of the Taj Mahal:

"Appropriately enough the sweetest echo in the world dwells in this jeweled cavern. The dome receives all sounds within its silvery crucible, transforms them into purest harmony, and sends them down again as if the upper space were tenanted by a celestial choir, chanting an endless requiem to this ideal union both in life and death. It is particularly sensitive to gentle sounds, and a few notes, sung softly here, float up in rhythmic waves to break upon the concave of the marble arch again, and yet again, until they tremblingly die away like whispered accents of impassioned love. Can anything be more beautiful than this—a building dedicated to the

memory of a beloved wife, and at the same time the most perfect structure in the world? It is the grandest yet most delicate homage that man has ever paid to womankind." (*Ibid.*, the Belford, Middlebrook & Co. ed., Vol. IV, pp. 224, 225.)

If the tomb of Mumtaz Mahal is an architectural poem, Moore's conception of the tomb of Hinda is the well-known:

Farewell — farewell to thee, Araby's daughter!  
(Thus warbled a Peri beneath the dark sea,)  
No pearl ever lay, under Oman's green water,  
More pure in its shell than thy Spirit in thee.

. . . . .

But long, upon Araby's green sunny highlands,  
Shall maids and their lovers remember the doom  
Of her, who lies sleeping among the Pearl Islands,  
With nought but the sea-star to light up her tomb.

And still, when the merry date-season is burning,  
And calls to the palm-groves the young and the old,  
The happiest there, from their pastime returning  
At sunset, will weep when thy story is told.

. . . . .

Farewell — be it ours to embellish thy pillow  
With every thing beauteous that grows in the deep,  
Each flower of the rock and each gem of the billow  
Shall sweeten thy bed and illumine thy sleep.

Around thee shall glisten the loveliest amber  
That ever the sorrowing sea-bird has wept;

With many a shell, in whose hollow-wreath'd chamber  
We, Peris of Ocean, by moonlight have slept.

We'll dive where the gardens of coral lie darkling,  
And plant all the rosiest stems at thy head;  
We'll seek where the sands of the Caspian are  
sparkling,  
And gather their gold to strew over thy bed.

Farewell — farewell — until Pity's sweet fountain  
Is lost in the hearts of the fair and the brave,  
They'll weep for the Chieftain who died on that  
mountain,  
They'll weep for the Maiden who sleeps in this wave.

(“The Fire-Worshippers,” in *Lalla Rookh*, in *The Poetical Works of Thomas Moore, Collected by Himself*. In Six Volumes. Boston, Little, Brown and Company, and also Shepard, Clark and Co.; Cincinnati, Moore, Wilstach, Keys and Co., 1856, Vol. VI, pp. 175-267, at pp. 265-267.)

Moore says that the Persian Gulf is sometimes called Oman's Sea. (*Ibid.*, p. 175.) His poem devoted to Nourmahal begins with the well-known:

Who has not heard of the Vale of Cashmere,  
With its roses the brightest that earth ever gave,  
Its temples, and grottos, and fountains as clear  
As the love-lighted eyes that hung over their wave?

(*Ibid.*, p. 274.)

Very poetically the rose-garden in Prospect Park, Brooklyn, is called the “Vale of Cashmere.”

The Mausoleum at Halicarnassus was “erected by Queen Artemisia in 353 B.C. in memory of her husband King Mausolus. . . .” (*The Encyclopædia Britannica*, 14th ed., Topics, “Mausoleum” and “Mausolus.”)

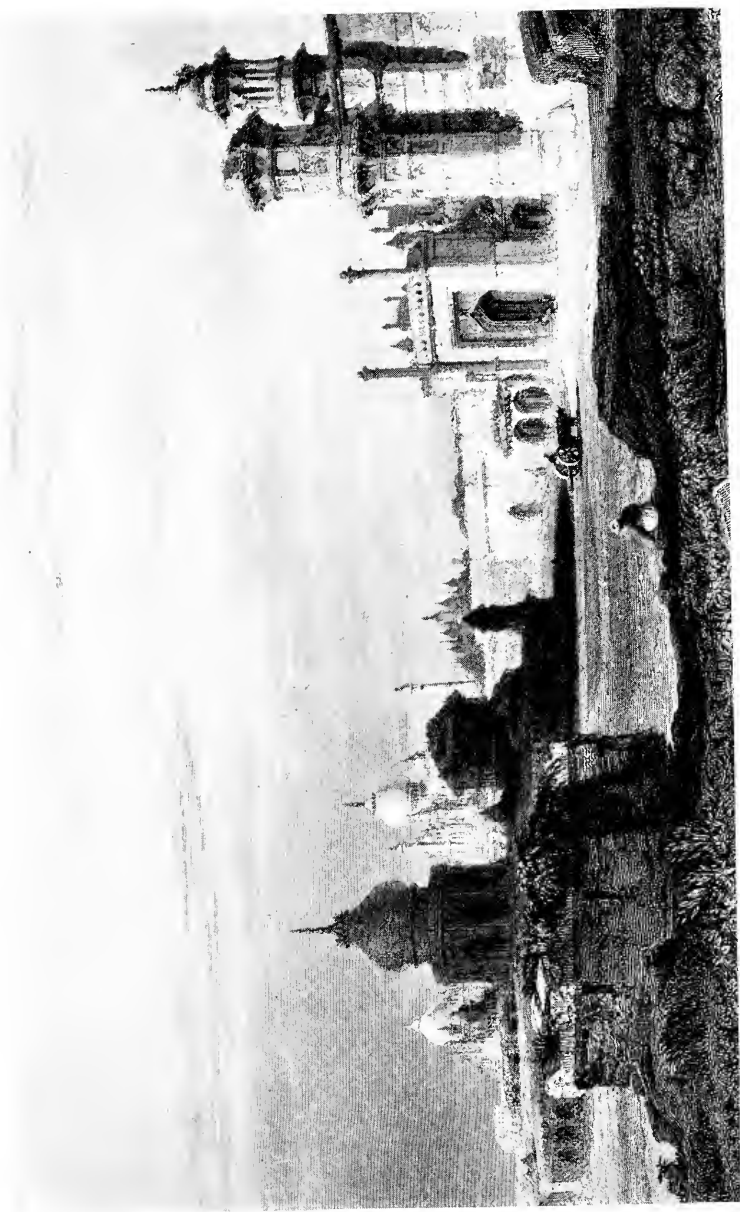


PLATE 3

RUINS ABOUT THE TAJ MAHAL

## RUINS ABOUT THE TAJ MAHAL

Plate 3.—“RUINS ABOUT THE TAJ MAHAL,—  
AGRA.” (From *Hindustan, Its Landscapes, Palaces, Temples, Tombs; The Shores of the Red Sea; And The Sublime and Romantic Scenery of The Himalaya Mountains*, Illustrated in a Series of Views Drawn by Turner, Stanfield, Prout, Cattermole, Roberts, Allom, Etc., From Original Sketches by Commander Robt. Elliot, R.N., & Lieut. Geo. Francis White. With Descriptions by Emma Roberts. 2 vols., quarto. London, Fisher, Son & Co., Undated. Supposed date, 1845-47. Vol. I, Plate facing p. 26. The work contains 99 plates of engravings, each about  $4\frac{1}{2}$  by about  $7\frac{1}{4}$  inches, and each volume has an engraved title-page, with an engraved vignette. Each plate has on it the imprint of the publisher and a date. This imprint in the case of the engraving here reproduced is “Fisher, Son & Co London, 1845.” The plate has on it also: “Drawn by S. Austin.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by E. Challis.” In each case the title of the engraving is given in English, in French, and in German. The work is hereinafter cited as *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47?)

“The former extent and splendour of the city of

Agra may be traced by the number of the ruins which spread themselves around upon every side. Vast tracts covered with old buildings, the remains of wells, and fragments of walls, which originally flourished in the midst of verdure, and under the shade of forest trees, now only render the wide waste of sand, which has swallowed up all vegetation, still more desolate.

“The country between the fort of Agra and the Taj Mahal is a perfect desert; and visitors, after winding their way through an arid plain, only diversified by sand-heaps and crumbling masses of stone, come, as if by enchantment, upon the luxurious gardens which still adorn the mausoleum where Nour Jehan and the beautiful partner of his throne sleep in undisturbed repose.

“The marble cupola seen to the left of the plate, crowns a beautiful musjid or mosque, attached to the Taj; beyond, flanked by its slender minars, the Taj itself appears; and in the distance the eye rests upon the cupolas and turrets of the magnificent gateway which forms the principal entrance to this terrestrial paradise.

“Constant irrigation is necessary in India, to preserve the beauty of gardens, which soon disappears if not continually refreshed by the revivifying stream. The pleasure-grounds belonging to the Taj Mahal are watered daily during the dry season; and they are clothed in perpetual verdure, while the surrounding country is a wilderness.



“The arched gateway represented in the plate, leads into an enclosure of considerable extent, intervening between the plain and the gardens of the Taj. Many buildings of the same nature skirt these beautiful gardens, and some have been fitted up for the residences of European families during the rains, the only season in which native habitations, however splendid, can be easily converted into comfortable abodes for strangers, from a colder country; it being both difficult to exclude the hot winds, and to warm chambers, open to every breath of heaven, sufficiently during the cold weather.

“The natives themselves are content to envelop their persons in thick clothing; the men wear several shawls, and the women put on wadded garments and extra veils, during a period in which the English residents shut up their doors and windows and sit around fires.” (*Ibid.*, pp. 26, 27, with additional paragraphing.)



RUINS, SOUTH SIDE OF OLD DELHI

## RUINS, SOUTH SIDE OF OLD DELHI

Plate 4.—“RUINS SOUTH SIDE OF OLD DELHI.”  
(From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. I, Plate facing p. 86. The plate has on it: “Drawn by T. Boys.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by G. Hamilton” “Fisher, Son & C<sup>o</sup> London, 1846.”)

They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and drank deep;  
And Bahráń; that great Hunter—the Wild Ass  
Stamps o’er his Head, but cannot break his Sleep.

I sometimes think that never blows so red  
The Rose as where some buried Cæsar bled;  
That every Hyacinth the Garden wears  
Dropt in her Lap from some once lovely Head.

(*Rubáiyát of Omar Khayyám; And The Salámán and Ábsál of Jámí*; Rendered into English Verse. London, Bernard Quaritch, 1879, p. 5. The Rubáiyát . . . is the “Fourth Edition.”—*Ibid.*, p. i.)

The following is an explanation of the physical causes of the decline of old Delhi:

“There is no adjunct which so completely devastates the neighbourhood of ruins, as sand. When

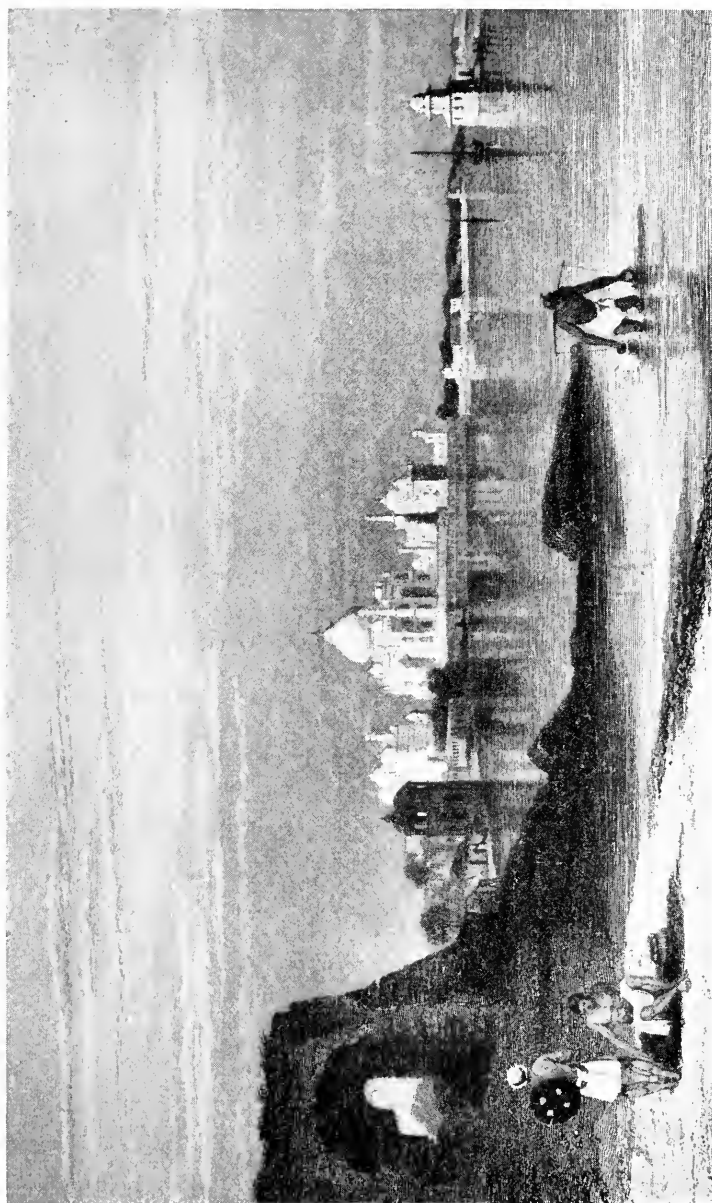
vegetation has flung its graceful drapery over broken walls and prostrate towers, the mind becomes reconciled to the decay of man's most ostentatious work, but the effect of sand is to deepen every horror, to increase the dreariness of the waste, and to add the curse of sterility to the ravages of time; yet is there still something sublime in the utter desolation it produces.

“From the nature of the greater portion of the province of Delhi, it required the most strenuous efforts on the part of the inhabitants to counteract the progress of aridity; the deposits of the Jumna, unlike the fertilizing mud of the Ganges, consisting of washed and unproductive sand, while its waters are so strongly impregnated with carbonate of soda, that they prevent spontaneous vegetation, and destroy the labours of the cultivator whenever they are suffered to overflow. These desolating agents are not derived from the mountains whence the Jumna has its birth, but are taken up in the wide plain above the city of Delhi.

“The savage horror which now characterizes a scene once glowing with all the beauty which the luxuriance of a tropic soil and a tropic climate can bestow, has occasioned modern travellers to doubt the tales told of the former splendour of the imperial residence. M. Jacquemont, from whom we might have expected more solid information, calls the author of *Lalla Rookh* a perfumer and a liar, because he has described gardens of roses where some of the coarsest weeds refuse to grow; but we are not to judge of the aspect

of Old Delhi under its founders, by its present appearance.

“Had the troubles of this portion of Hindostan, which lasted during the greater portion of a century, continued for a century longer—which, but for the subjugation of the Mahratta power, they would have done—the Junna, unrestricted in its wanderings, would have gradually laid the whole of the Dooab waste, carrying the drifting sand to the banks of the Ganges, and changing from a rapid river to one vast and melancholy jheel. Even the ruins which now tell the tale of former glory, must have been swept away, and visitors, refusing to credit anything which they do not see, might have doubted the existence of the tombs and palaces, as well as of the roses which flourished beneath their walls.” (*Hindostan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Page 86, with additional paragraphing.)



THE TAJ MAHAL

## THE TAJ MAHAL

Plate 5.—“TÂJ MAHAL,—AGRA.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. I, Plate facing p. 92. The plate has on it: “Drawn by S. Prout.” “Sketched by R. Elliot, R.N.” “Engraved by Robt. Wallis.” “Fisher, Son & C<sup>o</sup> London, 1846.”)

Mumtaz Mahal died in 1630. (Havell, *A Handbook to Agra and the Taj* . . . pp. 72, 81.) The Taj Mahal “took seventeen years to complete. (Footnote: Tavernier says twenty-two years probably including all the accessory buildings.)” (*Ibid.*, p. 74.)

The Taj Mahal “was begun in 1632 (in which year the Shah [Jehan] ordered the stopping of all Hindoo temple-building), and was completed before 1650.” (*The Encyclopædia Britannica*, 14th ed., Topic, “Taj Mahal.” A plate showing a handsome view of the Taj Mahal appears in the same work.)



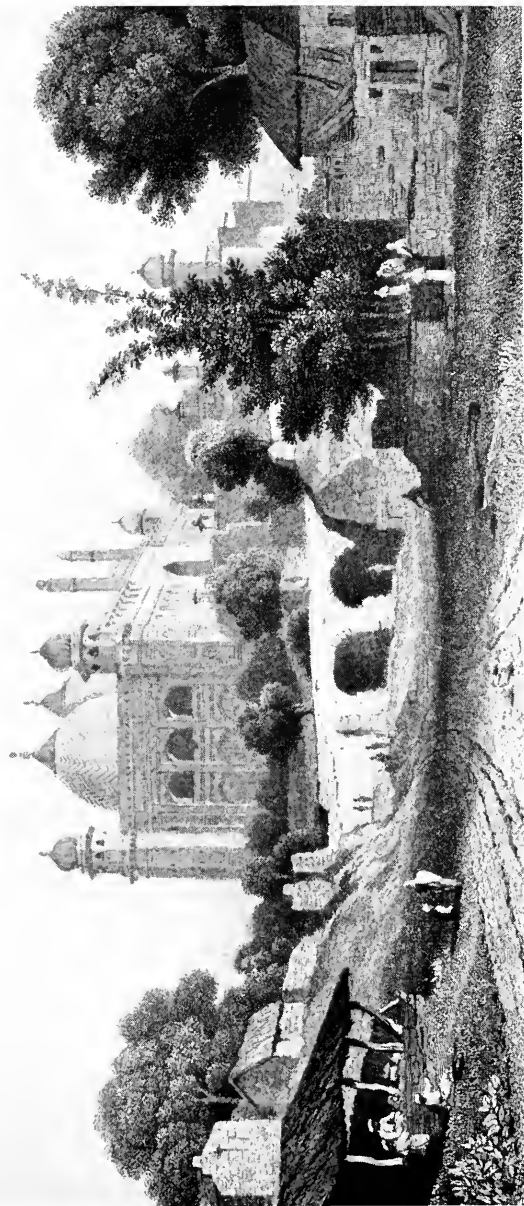
THE ENTRANCE TO THE KEFREE PASS

PLATE 6



## THE ENTRANCE TO THE KEEREE PASS

Plate 6. ENTRANCE TO THE KEEREE PASS. (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. I, Plate facing p. 115. The plate has on it: "C. Bentley." "Drawn from nature by G. F. White, Esq." "J. Sands." "Fisher, Son & C<sup>o</sup> London, & Paris, 1846.")



THE JUMMA MUSJID, AGRA

## THE JUMMA MUSJID, AGRA

Plate 7.—“JUMMA MUSJID,—AGRA.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. I, Plate facing p. 119. The plate has on it: “Drawn by W. Purser.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by T. Boys.” “Fisher, Son & C<sup>o</sup> London, 1846.”)

Bayard Taylor calls this building the “Jumma Musjeed (Sunday mosque).” (Taylor, *A Visit to India, China, and Japan, In the Year 1853*, p. 104.)



FUTYPORE SICRI

## FUTTYPORE SICRI

Plate 8.—“FUTTYPORE SICRI.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 5. The plate has on it: “Drawn by W. Purser.” “Sketched by Capt. R. Elliot, R. N.” “Engraved by W. Brandard.” “Fisher, Son & Co London, 1846.”)

“Futtypore Sicri has not been inaptly termed the Versailles of the Moghul emperors. It lies at the distance of twenty miles from the city of Agra, and was the favourite retreat of Akbar and his descendants. Though now a place of huts and ruins, scantily inhabited by a few poor villagers, its architectural remains are of the most splendid description, equalling, if not surpassing, those of any other province of India.”

“The gateway, represented in the plate, leading to the mosque attached to the palace of Akbar, is considered the most beautiful specimen of the kind which is to be found in any part of the world: it leads into a quadrangle of magnificent proportions, surrounded on three sides with a fine piazza, the mosque itself being on the fourth, a handsome building, in a plain solid style of architecture, but not quite commensurate with the expectations raised by the splendour of the entrance. The enclosure is about five hundred feet

square; its chaste grandeur produces somewhat of a solemn effect, and is associated in the mind with ideas of monastic seclusion and academic study. The whole is kept in excellent repair by the British government, and may, at no very distant period, be appropriated to a very noble use, and become the abode of learned men, and the resort of aspiring youth.

. . . . .

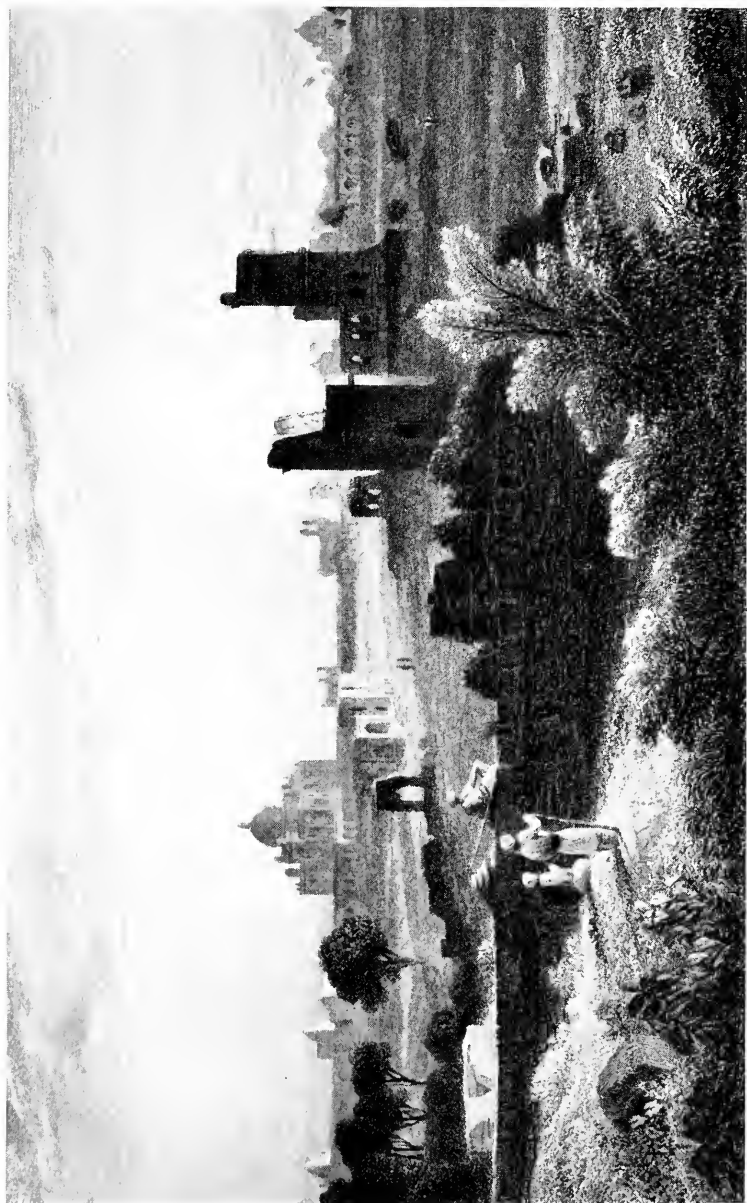
“Though at present very thinly inhabited, the town of Futtypore Sicri is of considerable extent; its mouldering turreted wall is five miles in circumference, but not a tenth of the ground which it surrounds is tenanted by human occupants. From the gateway on the road to Agra, a spacious street presents itself, which bears the marks of having once been the residence of wealthy nobles; but the houses on either side are dwindling fast into masses of shapeless ruins.

“The gate of the mosque before mentioned forms a sort of beacon to the visitor, though its approach, by a long flight of steps, is rather fatiguing: from the topmost story, a splendid view rewards those who are sufficiently courageous to make the ascent: the eye wanders over a vast extent of country; fields, highly cultivated according to the Eastern mode, producing cotton, mustard, rice, and various other kinds of grain; wooded with mango and tamarind groves; watered by broad jheels; and interspersed with a profusion of picturesque buildings, serais, mosques, crumbling palaces, old tombs, and old wells, spread themselves

to the north-west to the walls of Bhurtpore, the fortress so famed in the military annals of Hindostan; while, on the opposite side, the splendid city of Agra, with the snowy dome of the Tâj, a striking object from every direction, closes the scene." (*Ibid.*, pp. 5-7, with additional paragraphing.)

Bayard Taylor devotes a chapter to "The Ruins of Futtehpore-Sikree." (Taylor, *A Visit to India, China, and Japan, In the Year 1853*, pp. 116-129.)

"Fatehpur Sikri is the famous deserted city, about twenty-three miles from Agra, built by Akbar. . . ." (Havell, *A Handbook to Agra and the Taj* . . . p. 107.)



THE TOMB OF HUMAIOON, DELHI



## THE TOMB OF HUMAIOON, DELHI

Plate 9.—“TOMB OF HUMAIOON,—DELHI.”  
(From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son, & Co., 1845-47? Vol. II, Plate facing p. 21. The plate has on it: “Drawn by W. Purser.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by W. Miller.” “Fisher, Son, & Co London, 1846.”)

“The mausoleum of a prince, not more celebrated for his misfortunes than his virtues, forms one of the most perfect edifices that are still to be found amid the ruins of old Delhi. The tomb of Humaioon is situated about five miles distance from the southern or Agra gate; it is a noble pile of granite, inlaid with white marble, less florid and of a simpler style of architecture than that of his more celebrated son at Secundra. . . .”

“The mausoleum stood in the centre of a large garden, surrounded by a battlemented wall, cloistered on the inside, flanked by towers, and having four gateways. This garden, with its stately groves, its terraces, and fountains, is now a wilderness: by the aid of the only spring of water which has not dried up, some poor families who live in the outbuildings of the tomb, cultivate a little grain for their subsistence, but sand has encroached upon the pastures; and, from the

terrace above, the view is over desolated plains, covered with ruins, and bounded by a range of hills equally bleak and barren.

“The tomb of Humaioon is seen to the left of the plate, with all that is still entire of its surrounding walls: the foreground affords a faithful portraiture of the rugged soil, cumbered with fragments of temples, towers, and palaces, which now marks the site of old Delhi. In the distance to the right, gateways and other dome-crowned tombs appear, intermingled with a scanty foliage of shrubs, one solitary palm rearing its head over the prostrate ruins.” (*Ibid.*, pp. 21, 22.)

Bayard Taylor says of Delhi:

“Delhi is the Imperial City of India, having been chosen by the Mogul Conquerors as their capital, which it henceforth remained, except during the reign of Akbar. After the death of Auringzebe, the power of the Emperors gradually declined; the Mahrattas and Rajpoots laid waste and seized upon their territories, and finally the English, who found that the shortest way of effecting their object as peace-makers was to become conquerors, took what fragments remained of the Empire. The sovereignty, however, is still acknowledged and treated with the same outward ceremonials of respect and submission, as when the Company owned nothing but a factory in Bengal, and the Mogul was lord of all India.

“The dominions of Akbar II., the present Emperor,

the lineal descendant of the House of Tamerlane and his illustrious successors, are embraced within the walls of his palace, and comprise rather less than a square half mile. The Government allows fourteen lacs of rupees (\$700,000) annually for the maintenance of himself, his family, and the princes attached to his Court—a large and hungry retinue, many of whom cannot venture outside of the walls without running the risk of being seized for his debts. They are all in debt, from the Emperor to his lowest menials, and the Government allowance is always conveyed to the Palace under a strong guard, to prevent its being forcibly carried off by the creditors. This pitiful farce of Royalty is all that remains of the Mogul Empire—once the most powerful and enlightened sovereignty in Asia.

“The modern City of Delhi is the latest of the name, and having been founded by Shah Jehan, is still called by the natives Shahjehanabad. There were several Delhis, one of the oldest of which is the city built by Toglukh, and called Toglukhabad, the ruins of which lie about fifteen miles to the south of the present city. Another city, now called Old Delhi, built during one of the succeeding reigns, is about two miles distant. It is still surrounded by lofty walls, with circular stone bastions, and has several thousand inhabitants. But all of the country south of the Jumna, for an extent of more than ten miles in every direction, is strewed with the ruins of palaces, mosques, and tombs.

“Whenever the city was taken and desolated in the early wars, instead of rebuilding it, the inhabitants founded a new one in the vicinity; and afterwards, whenever the caprice of an Emperor prompted him to erect a new palace, the nobles, and after them the common people, gradually shifted their residences, until the location of the city was quite changed; and thus, for centuries, Delhi continued to be a migratory capital. For the last two centuries it has been stationary, and will now probably remain so. But the ruins of the former Delhis cover a much greater space than that occupied by the ruins of Thebes, and had they all belonged to one city, it would have been the greatest in the world.

“On the day after my arrival, Mr. Place drove me in his carriage to the Khuttub Minar, the pride and boast of Delhi, as the Taj is of Agra. It is eleven miles distant, in a southwesterly direction. This, again, was a day to be remembered. We left at an early hour, and without entering the city, drove along its walls, past the Cashmere and Lahore Gates. It was a balmy morning, with a pure, crystalline atmosphere, such as I had not seen for weeks. The air seemed to be more dry and bracing than at Agra, for though the temperature was lower, I felt the cold much less keenly.

“At a short distance from the city, we came upon the ruins of a magnificent observatory. The most prominent object was a colossal gnomon, built of stone, and rising to the height of near forty feet.

Around this was a circular plane, precisely parallel to that of the ecliptic, and nearly a hundred feet in diameter. There were also two circular buildings, with a double row of narrow slits, or embrasures, around them, and the remains of stone tables in the inside, the circumferences of which were divided into degrees. These buildings were no doubt intended for observing the rising and setting of stars, measuring their distances from each other, and other similar processes. The observatory could only have been used for astronomical observations of a very simple character.

“Beyond this all was ruin. The country was uneven and covered in all directions, as far as the eye could reach, with masses of stone and brick, the remains of walls and arches, and the tombs of princes, saints and scholars who flourished during the Mogul dynasty. The tombs were large square buildings, surmounted with domes. Some were merely of brick and mortar, but others of sandstone and white marble, and adorned with very elegant gateways. Grass and bushes were growing out of the rifts of the domes, and the seeds of the peepul tree, taking root in the mortar, had in many places split asunder the strongest masses of masonry.

“During many miles of our journey, there was scarcely a change in the melancholy panorama. Ruin succeeded ruin, and between and beyond them there were but perspectives of ruin in the distance. The habitations of men were few and scattered, and but

little of the soil showed any appearance of cultivation. The wild vulture hovered sullenly over the waste, and the fox and jackal sneaked about the crumbling walls. That beautiful fragment of Persian poetry, recited by Mahmoud the Conqueror, as he entered Constantinople, came into my mind: ‘The spider hath woven his web in the imperial palaces; and the owl hath sung her watch-song on the towers of Afrasiab.’

. . . . .

“There was not sufficient time to visit Toglukhabad—the ruins of which, indeed, are only remarkable for their massive masonry; so, after peeping into Sir Theophilus Metcalf’s elegant country residence, which was made out of one of the old tombs, we drove back to Delhi, taking [in] the tomb of the Emperor Humayoon by the way. This lies to the south-east of the city, adjoining a walled palace or fortress, which is still inhabited. The tomb is on a grand scale, rising to the height of one hundred feet, from a noble terrace of solid masonry, but has a most wretched, forlorn air. The floors are covered with litter and filth, the marble screens broken and battered, the dome given to bats and owls, and the spacious garden has become a waste of weeds. From the terrace, I counted upwards of fifty similar palaces of the dead, several of them, if not on a scale of equal grandeur, yet even superior in design and in the richness of their decoration.

“There was an old porter, who . . . on our leaving, urged us to visit the tomb of Nizam-ud-deen.

. . . so we drove back about half a mile. . . . Nizam-ud-deen had truly a splendid mausoleum, of white marble with gilded domes, and there was an inclosure of marble fretwork of great beauty, surrounding the tomb of a daughter of the present Emperor. . . .” (Taylor, *A Visit to India, China, and Japan, In the Year 1853*, pp. 143-151, with additional paragraphing.)

The subject of the memorials at Agra and at Old Delhi recalls Sonnet LV:

Not marble, nor the gilded monuments  
Of princes, shall outlive this powerful rime;  
But you shall shine more bright in these contents  
Than unswept stone, besmear'd with sluttish time.  
When wasteful war shall statues overturn,  
And broils root out the work of masonry,  
Nor Mars his sword nor war's quick fire shall burn  
The living record of your memory.  
'Gainst death and all-oblivious enmity  
Shall you pace forth; your praise shall still find room  
Even in the eyes of all posterity  
That wear this world out to the ending doom.  
So, till the judgment that yourself arise,  
You live in this, and dwell in lovers' eyes.

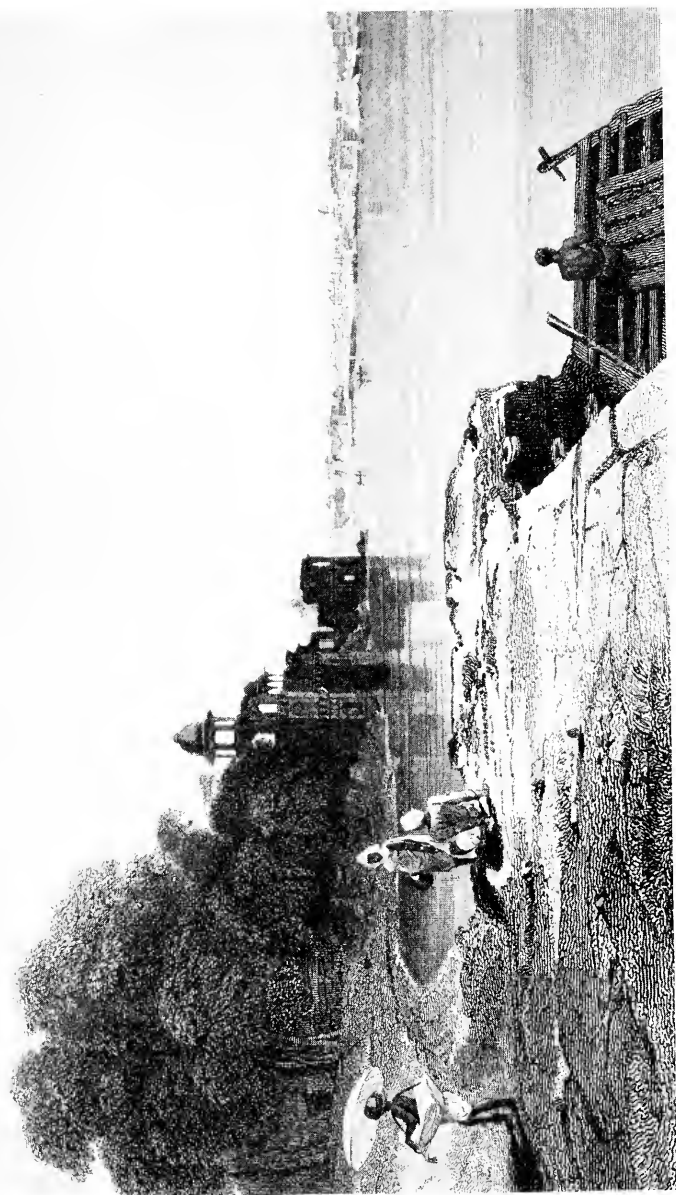


PLATE 10

THE JAHARA BAUG, AGRA



## THE JAHARA BAUG, — AGRA

Plate 10. — “JAHARA BAUG, — AGRA.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 25. The plate has on it: “Drawn by T. S. Boys.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by W. J. Cooke.” “Fisher, Son & Co London, 1846.”)

“The eastern bank of the Jumna, at Agra, is adorned by a succession of beautiful gardens of great luxuriance and vast extent, where the orange, the citron, and the vine are the richest and fairest of fruit; where the air is refreshed by fountains, and where marble pavilions offer rest and repose to those who delight to revel in all the pomp of Oriental luxury.

“The Jahara Baug, or garden, is the name given to one of these delightful retreats; and in wandering through its stately avenues, the readers of the Arabian tales see the vivid picture realized, which imagination has painted, of the imperial pleasure-grounds on the banks of the Tigris, the scene of the adventures of Haroun Alraschid, with Nouredin Ali, and the fair Persian.

“Nothing can be more enchanting than the view which is presented from the pavilion represented in the plate, erected on the extreme point of a small

peninsula, and overhanging the river. The Jumna flows over a rocky bed; its bright, smooth, and sparkling sands are the haunt of the loveliest of the feathered tribes: small white herons, and delicate pink-plumaged birds, are seen dipping and hovering around; while the trees, obtruding into the stream, and flinging down their rich flowery garlands into the water, are tenanted with innumerable tribes of green pigeons, ring-necked paroquets, or yellow-breasted bayas.

“On the opposite bank, one of the most beautiful cities in Hindostan spreads its architectural splendours in the richest profusion before the admiring gazer; the marble palace of Shah Jehan glitters on the very edge of the water; its terraces, turrets, and pinnacles reflected in the bright mirror which stretches itself below. In the back ground, the bastioned walls and massive gateways of the city appear crowned with the shining cupolas of the pearl mosque, and partially concealed by the shading foliage of the neem, the peepul, and the tamarind-tree; the long and beautiful perspective of tower, palace, ghaut, and embowering grove, closed by the tall minars and lofty dome of the Taj Mahal.

“Nothing short of a panoramic view can convey an adequate idea of the multiplicity of beautiful objects which rivet the gaze in this extensive and magnificent prospect, or the imposing effect which it produces when seen at the moment in which the rising sun

bathes the whole scene in one bright flood of gold.

“The bendings and turnings of the river afford, from flowery promontories similar to that represented in the plate, a perpetual succession of views; but from the minarets of Etemad-ud-Dowlah’s tomb, situated in the immediate neighbourhood, the eye takes in the wide and richly varied prospect, many miles in extent, at a single glance. This building, which stands in the midst of a wilderness near the Jahara Baug, is by many esteemed the most chaste and beautiful specimen of architecture which the Moguls have bequeathed to the land of their adoption. It was erected by the celebrated Nour Mahal, over the remains of her father. The beautiful favourite, it is said, originally intended to construct the mausoleum raised to the memory of her beloved parent, of solid silver; but abandoned the design at the suggestion of a judicious friend, who assured her that marble would be more durable.” (*Ibid.*, pp. 25, 26, with additional paragraphing.)

Professor Havell devotes a chapter to “Itmâd-ud-Daulah’s Tomb,” and says: “It was built by Nur Mahal, the favourite wife of Jahangir, as a mausoleum for her father . . .” (Havell, *A Handbook to Agra and the Taj* . . . pp. 85-90. Plate VIII in the same work is a reproduction of a photograph of this mausoleum, and Plate IX is a reproduction of a photograph of the “Interior of the Upper Pavilion” of the tomb.)



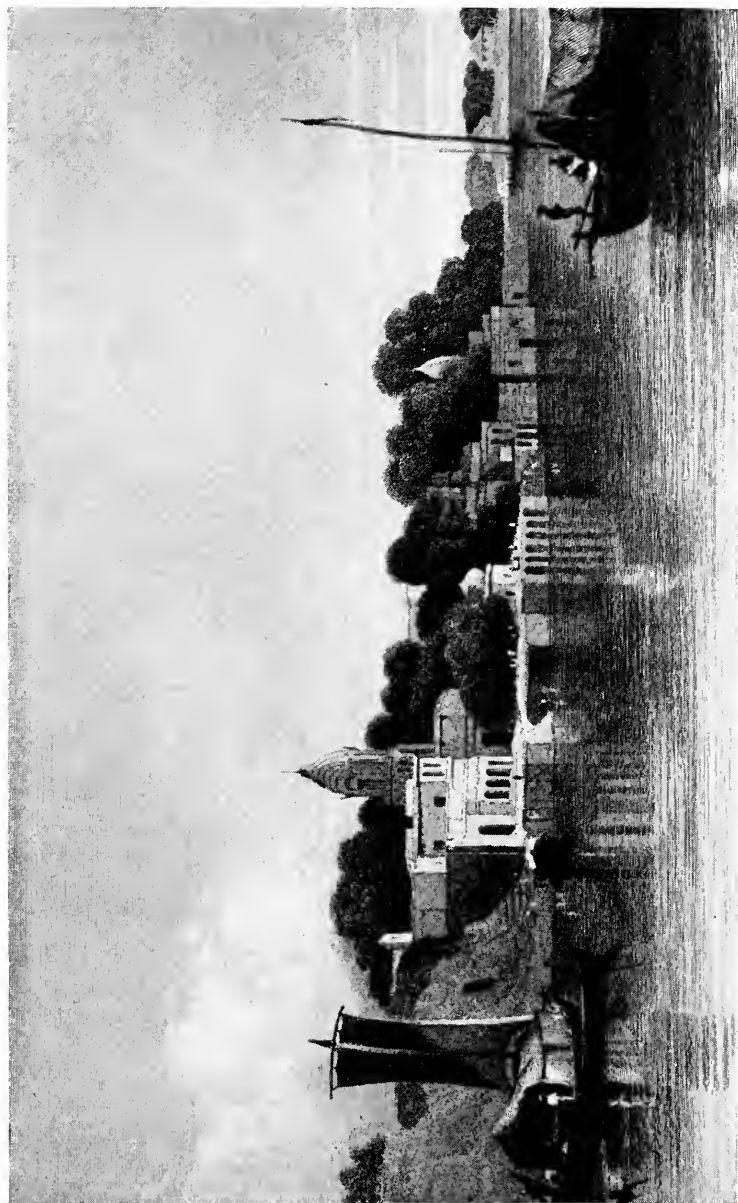
TOMBS OF THE KINGS OF GOLCONDA

## TOMBS OF THE KINGS OF GOLCONDA

Plate 11. — “TOMBS OF THE KINGS OF GOLCONDA.”  
(From *Hindostan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 31. The plate has on it: “W. Purser.” “Engraved by permission of Capt. Grindlay from his large Quarto Work coloured.” “T. Higham.” “Fisher, Son & C<sup>o</sup> London & Paris, 1846.”)

“. . . According to the usual custom in such buildings, there is a mosque attached to each, and formerly the whole was surrounded by pleasure-grounds, well planted with trees and flowers, and watered by fountains. These have disappeared, together with the carpets that covered the floors, and the rich draperies thrown over the sarcophagi, which indicate the places tenanted by the bodies of the dead.

“The large tomb at the left of the engraving, is sacred to the memory of a female sovereign, Hyat Begum: the monarch her father, having no son, bequeathed the kingdom to the husband of his daughter, who lies interred in a manner befitting her high rank and her splendid dowry.” (*Ibid.*, p. 32, with additional paragraphing.)



CAWNPORE

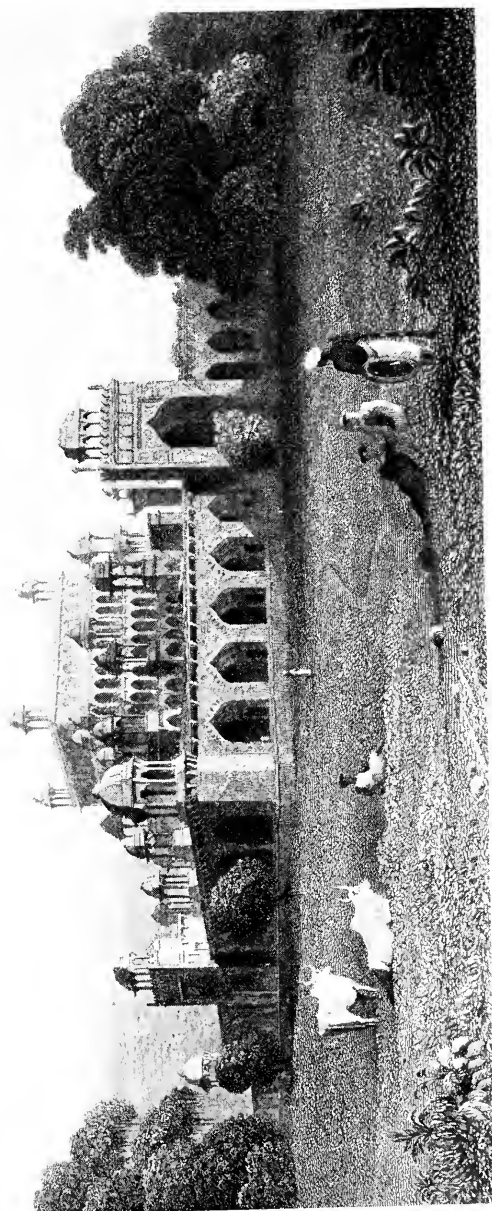
## CAWNPORE

Plate 12. — “CAWNPORE.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 43. The plate has on it: “Drawn by S. Prout.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by C. Mottram.” “Fisher, Son & C<sup>o</sup> London, 1846.”)

“The native city of Cawnpore extends along the Ganges on the western side, in the province of Allahabad, about 650 miles from Calcutta. . . .

. . . . .

“. . . although Cawnpore is situated in the Doaab [*sic*], which is celebrated for its richness and fertility, the country immediately around it is one wide waste of sand. . . .” (*Ibid.*, pp. 43, 44.)



AKBAR'S TOMB, SECUNDRA



## AKBAR'S TOMB,—SECUNDRA

Plate 13.—“AKBAR'S TOMB,—SECUNDRA.”  
(From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 45. The plate has on it: “Drawn by W. Purser.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by J. Rolph.” “Fisher, Son & C<sup>o</sup> London, 1846.”)

“Amidst the numerous monumental remains of the Moghul conquerors of India, the magnificent pile which heaps terrace upon terrace over the ashes of the mighty Akbar, if not the most chaste and beautiful in its design, is certainly the most spacious and splendid which Hindostan can boast.

“This superb mausoleum stands in the centre of a park-like plantation of not less than forty acres in extent, the whole area being surrounded by a battlemented wall, strengthened by an octagonal tower at each corner. These towers are built in a very noble style, and are crowned with an open cupola at the top.

“There are also four gateways handsomely constructed of red granite; but three of these entrances are eclipsed by the superior splendour of the fourth, which is one of the most magnificent edifices of the kind to be found in India.

“It has often fallen to our lot to expatiate upon the

majestic approaches which the vast conceptions of an Indian architect include in the designs for palace, tomb or mosque. The outer entrance is always in keeping with the principal building, arresting the gaze of the visitor, who can scarcely imagine that anything more beautiful is to be seen beyond.

“The gate at Secundra, with its spacious arched gothic hall and lofty marble minarets, would of itself be considered worthy to commemorate the deeds of the most renowned warrior of the world; and we linger at the portal, notwithstanding the temptation to hurry onwards to the spot where the mighty Akbar lies entombed.” (*Ibid.*, p. 45, with additional paragraphing.)

Bayard Taylor’s description of the Tomb of Akbar reads in part:

“A long, descending passage leads from the main entrance to a vaulted hall in the centre of the structure. Light is admitted through a few small openings in the dome, barely sufficient to show you a plain tomb, in the form of a sarcophagus, with a wreath of fresh roses lying upon it. Beneath it is the dust of Akbar, one of the greatest men who ever wielded a sceptre — the fourth descendant in a direct line from Tamerlane, the grandson of Baber, the Conqueror, and the grandfather of Shah Jehan, in him culminated the wisdom, the power and the glory of that illustrious line. I doubt if the annals of any family that ever reigned can furnish six successive monarchs comparable, in the greatness of their endowments and the

splendor of their rule, to Baber, Humayoon, Akbar, Jehan Ghir, Shah Jehan and Aurung-Zebe.

“On the summit of the mausoleum, which is open to the sky, and surrounded by screens of marble, wrought into patterns of marvellous richness and variety, stands a second tomb, under a pavilion of marble, covered with a gilded dome. This is exquisitely sculptured, containing the ninety-nine names of God, in raised Arabic characters, infolded in elaborate scroll-work. At each corner of the upper terrace are two marble turrets, the domes of which are covered with gilded and emblazoned tiles. The screens of marble filigree around the sides are arranged in panels, no two of which present the same design. There are small openings, at intervals, through which I looked out on the level country watered by the Jumna—yellow sandy tracts near the river, but receding into green wheat-fields and dark mango-groves. Agra was almost hidden from sight by the trees, but above them rose the spires of two Christian churches, the red battlements of the Fort, and farther off the dome of the Taj, a silvery disc, like the gibbous moon, just hanging on the horizon. A warmth and sunny silence, like that of Egypt, hung over the landscape. What I had seen of the splendor of the Moguls, and what I then saw, overpowered me like a magnificent dream.” (Taylor, *A Visit to India, China, and Japan, In the Year 1853*, pp. 110-112.)



BENARES

PLATE 14

## BENARES

Plate 14. — “BENARES.” (From *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 60. The plate has on it: “Drawn by T. Boys.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by Heath.” “Fisher, Son & C<sup>o</sup> London, 1847.”)

“The annexed view is taken from the upper part of the city of Benares, looking down the Ganges; and it affords a lively idea of the splendid panorama which this celebrated place presents to those who have an opportunity of seeing it from the river. The minarets of Aurungzebe’s mosque, at once the pride and shame of the holy city, appear in the distance; and the foreground is occupied by one of those stately but fortress-like mansions, which are so commonly to be found all over India. . . .” (*Ibid.*, p. 60.)

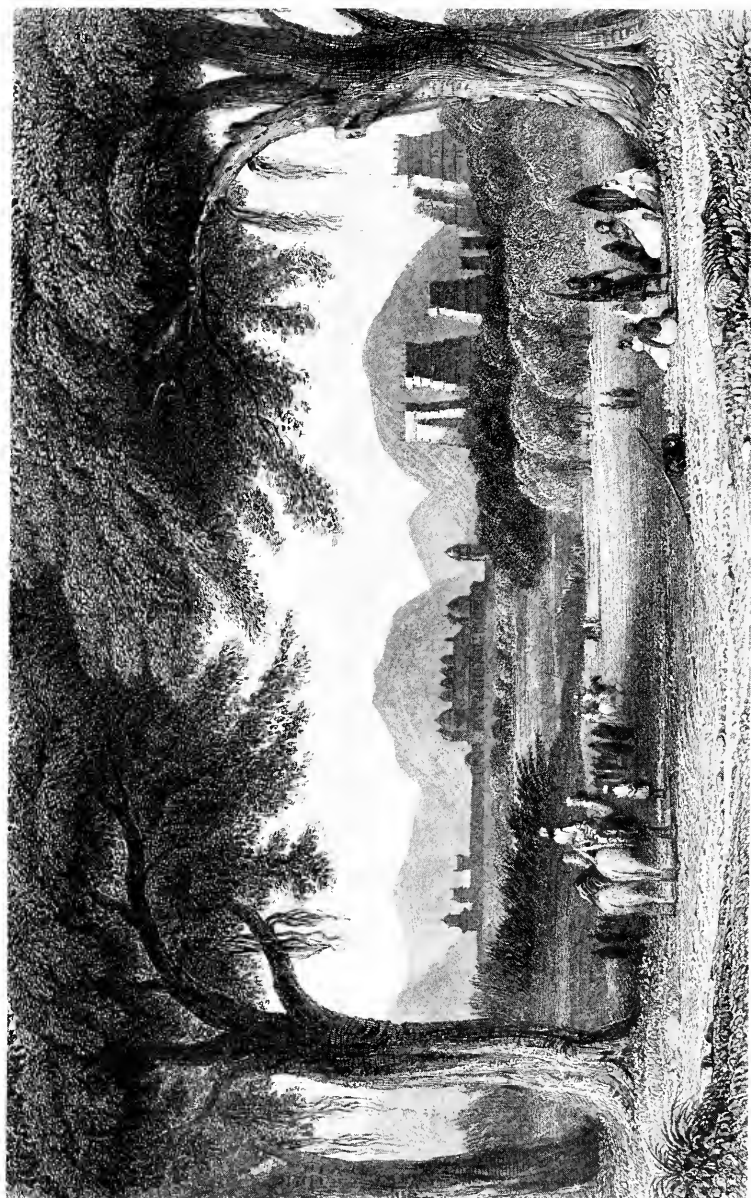


HINDOO TEMPLE, BENARES

## HINDOO TEMPLE, BENARES

Plate 15.—“HINDOO TEMPLE,—BENARES.”  
(From *Hindostan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. I, Plate facing p. 125. The plate has on it: “Drawn by T. Boys.” “Sketched by Capt. R. Elliot, R.N.” “Engraved by J. Thomas.” “Fisher, Son & Co London, 1846.”)

“The history of the pagoda in the plate before us, is that of many other buildings of equal beauty in India; the foundation has been suffered to wear away, and the erections, which it should have supported, have fallen into the water. The antiquity of this temple is shown by the pointed mitre-like dome which crowns each tower, the round flattened cupola not having been introduced into Hindoo architecture, until after the Moghul conquest. It is now rather difficult to distinguish at a short distance, the small *mhut* of the worshippers of Brahma, from the equally diminutive mosque of the true believers.” (*Ibid.*, p. 125.)



MADURA



## MADURA

Plate 16. — “THE CELEBRATED HINDOO TEMPLES, & PALACE, AT MADURA.” (FROM *Hindustan, The Shores of the Red Sea, and The Himalaya Mountains*. London, Fisher, Son & Co., 1845-47? Vol. II, Plate facing p. 67. The plate has on it: “Drawn by W. Purser.” “Sketched by Capt. Chapman, Royal Engineers.” “Engraved by W. Floyd.” “Fisher, Son & Co London, 1847.”)

“Madura was celebrated as the seat of learning in this part of the world, its college being famous all over the East, and, previous to the changes which took place after the Mohammedan conquest, exercised a strong degree of influence over the entire of the native population. It continued to flourish during seven centuries, its institutions securing to both male and female children (for the sex was not degraded in those days) the advantage of a liberal education. . . .” (*Ibid.*, p. 67.)

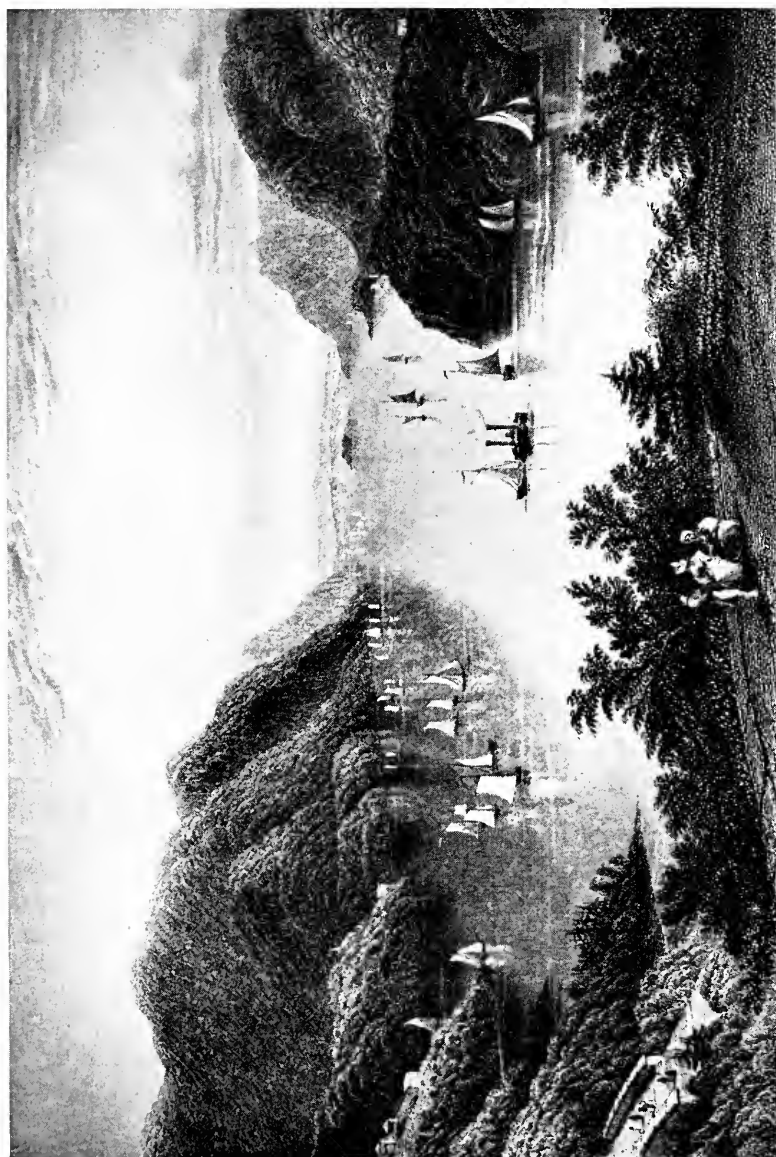
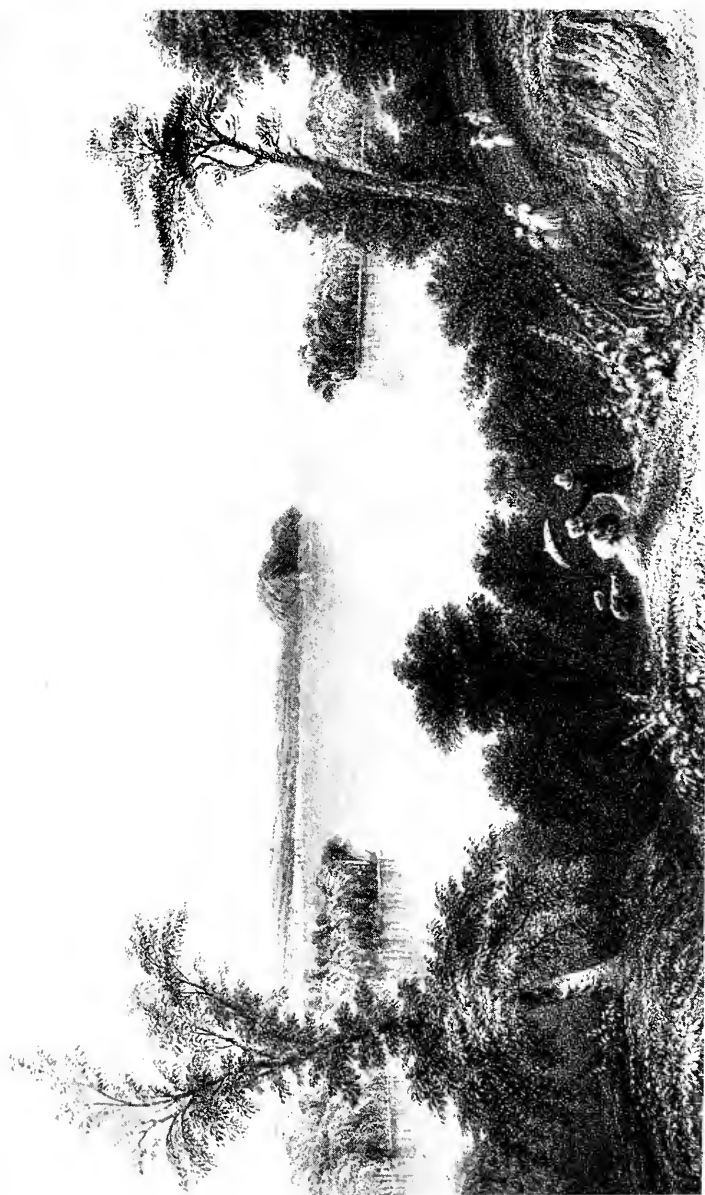


PLATE 17

VIEW FROM WEST POINT

## VIEW FROM WEST POINT

Plate 17. — “VIEW FROM WEST POINT. (Hudson River.)” (From *American Scenery, or Land, Lake, and River Illustrations of Transatlantic Nature*. From Drawings By W. H. Bartlett, Engraved in the First Style of the Art, By R. Wallis, J. Cousen, Willmore, Brandard, Adlard, Richardson, &c. The Literary Department By N. P. Willis, Esq., “Author of ‘Pencillings by the Way,’ ‘Inklings of Adventure,’ Etc.,” 2 vols., quarto, London, George Virtue, 26, Ivy Lane, 1840. Vol. I, Plate 3, engraved by R. Wallis, published 1837. The work is hereinafter cited as Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840.)



SARATOGA LAKE

## SARATOGA LAKE

Plate 18. — “SARATOGA LAKE.” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 9. Engraver, R. Wallis, published 1837.)



THE NARROWS, FROM STATEN ISLAND

## THE NARROWS, FROM STATEN ISLAND

Plate 19.—“THE NARROWS FROM STATEN ISLAND.” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 17. Engraver, E. Finden, published 1837.)





## VIEW FROM HYDE PARK, HUDSON RIVER

Plate 20.—“VIEW FROM HYDE PARK. (Hudson River.)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 23. Engraver, G. K. Richardson, published 1837.)



## VIEW FROM RUGGLES HOUSE, NEWBURGH

Plate 21.—“VIEW FROM RUGGLE’S HOUSE, NEWBURGH. (Hudson River.)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 25. Engraver, R. Brandard, published 1838.)

“. . . The Ruggles house, in Washington Place, and the residences adjoining on the north, were, when erected, regarded as the most elegant, and views from the former found their way into the sketch-books of the times. . . .” (*History of the County of Orange, With a History of the Town and City of Newburgh, General, Analytical and Biographical*. By E. M. Ruttenber. Newburgh, N. Y., E. M. Ruttenber & Son, Printers, 1875, p. 203.)



PEEKSKILL LANDING

## PEEKSKILL LANDING

Plate 22.—“PEEKSKILL LANDING. (Hudson River.)” (From Bartlett's *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 30. Engraver, E. Benjamin, published 1838.)



COLUMBIA BRIDGE, ON THE SUSQUEHANNA

## COLUMBIA BRIDGE, ON THE SUSQUEHANNA

Plate 23. — "COLUMBIA BRIDGE. (On the Susquehanna.)" (From Bartlett's *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 41. Engraver, H. Griffiths, published 1838.)

An interesting article on the subject of "Covered Bridges" appears in *A Passing America, Considerations of Things of Yesterday Fast Fading from Our World*, By Cornelius Weygandt, New York, Henry Holt and Company, 1932, pages 3-28. *The Red Hills, A Record of Good Days Outdoors and In, With Things Pennsylvania Dutch*, By Cornelius Weygandt, Professor of English Literature in the University of Pennsylvania, Philadelphia, University of Pennsylvania Press, 1929; *The Wissahickon Hills, Memories of Leisure Hours Out of Doors in an Old Countryside*, same Author and Publisher, 1930; *A Passing America* . . . cited above; and *The White Hills, Mountain New Hampshire, Winnepesaukee to Washington*, same Author, Henry Holt and Company, New York, 1934, have all been found very interesting.

Books on covered bridges are: *Covered Bridges in America*, By Rosalie Wells, With a Foreword by

Charles S. Whitney, M.C.E., New York, William Edwin Rudge, 1931; *Covered Bridges of New England*, By Clara E. Wagemann, The Tuttle Company, Rutland, Vermont, 1931; and *Old Covered Bridges*, The Story of Covered Bridges in General, With a Description of The Remaining Bridges in Massachusetts and Connecticut, By Adelbert M. Jakeman. Illustrated, Stephen Daye Press, Brattleboro, Vermont, 1935.

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## VILLA ON THE HUDSON, NEAR WEEHAWKEN

Plate 24. — “VILLA ON THE HUDSON, NEAR WEEHAWKEN.” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. I, Plate 59. Engraver, J. C. Bentley, published 1838.)

“From this admirably chosen spot, the Bay of New York appears with every accessory of beauty. The city itself comes into the left [*sic*] of the picture to an advantage seen from no other point of view, the flocks of river-craft scud past in all directions, men-of-war, merchantmen, steamers, and ferry-boats, fill up the moving elements of the panorama; and far away beyond stretches the broad harbour, with its glassy or disturbed waters, in all the varieties of ever-changing sea-view. . . .” (*Ibid.*, p. 123.)





VILLA ON THE HUDSON, NEAR WEEHAWKEN

PLATE 24



PLATE 25

THE NARROWS, FROM FORT HAMILTON

## THE NARROWS, FROM FORT HAMILTON

Plate 25. — “THE NARROWS. (FROM FORT HAMILTON.)” (FROM BARTLETT’S *AMERICAN SCENERY*, WITH TEXT BY N. P. WILLIS. LONDON, GEORGE VIRTUE, 1840. VOL. I, PLATE 62. ENGRAVER, R. WALLIS, PUBLISHED 1838.)



UNDERCLIFF, NEAR COLD SPRING

PLATE 26

## UNDERCLIFF, NEAR COLD SPRING

Plate 26.—“UNDERCLIFF NEAR COLD-SPRING.  
(The Seat of General George P. Morris.)” (From  
Bartlett’s *American Scenery*, With Text by N. P.  
Willis. London, George Virtue, 1840. Vol. II, Plate  
11. Engraver, J. T. Willmore, published 1839.)

Mr. Willis quotes three poems by General Morris,  
“Ida,” “To the Whip-Poor-Will,” and “The Oak.”  
(*Ibid.*, pp. 21, 22.) The first four lines of “Ida” read:

“‘Where Hudson’s wave, o’er silvery sands,  
Winds through the hills afar,  
Old Cro’nest like a monarch stands,  
Crowned with a single star:’”

and the first four lines of “The Oak” read:

“‘Woodman, spare that tree!  
Touch not a single bough!  
In youth it sheltered me,  
And I’ll protect it now.’”

(*Ibid.*)



BOSTON, AND BUNKER HILL

## BOSTON, AND BUNKER HILL

Plate 27.—“BOSTON, AND BUNKER HILL. (From the East.)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 12. Engraver, C. Cousen, published 1839.



THE PRESIDENT'S HOUSE, WASHINGTON



## THE PRESIDENT'S HOUSE, WASHINGTON

Plate 28.—“THE PRESIDENT’S HOUSE, FROM WASHINGTON.” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 17. Engraver, W. Radclyffe, published 1839. In the “Contents and List of Engravings,” the title of Plate 17 is “The President’s House from the River.” — *Ibid.*, pp. iii, iv.)



VIEW ON THE SUSQUEHANNA, AT LIVERPOOL

VIEW ON THE SUSQUEHANNA, AT  
LIVERPOOL

Plate 29.—VIEW ON THE SUSQUEHANNA, AT  
LIVERPOOL. (From Bartlett's *American Scenery*,  
With Text by N. P. Willis. London, George Virtue,  
1840. Vol. II, Plate 18. Engraver, H. Griffiths, published 1839.)



PLATE 30

VIEW OF NORTHUMBERLAND

## VIEW OF NORTHUMBERLAND

Plate 30. — “VIEW OF NORTHUMBERLAND. (On the Susquehanna)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 33. Engraver, H. Griffiths, published 1839.)



THE SCHUYLKILL WATER WORKS

PLATE 31

## THE SCHUYLKILL WATER WORKS

Plate 31. — “SCHUYLKILL WATER WORKS (Philadelphia)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 37. Engraver, J. C. Armytage, published 1839.)



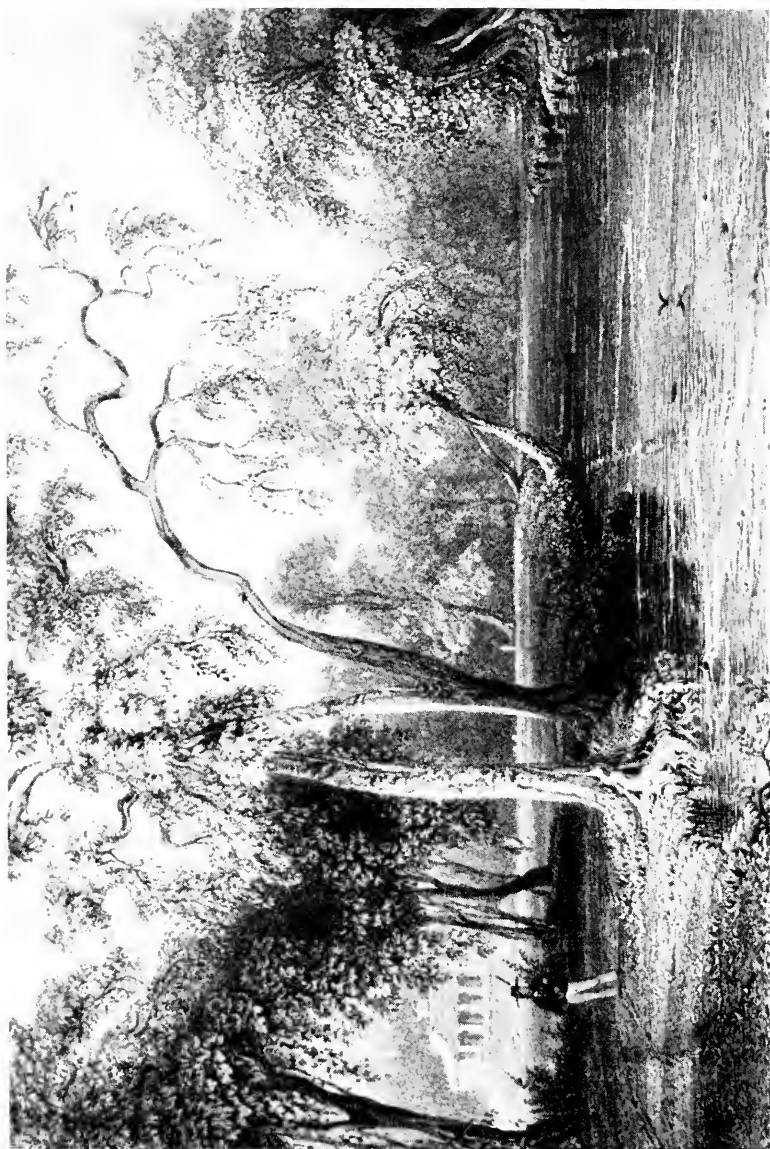
VIEW FROM GOWANUS HEIGHTS, BROOKLYN

PLATE 32



VIEW FROM GOWANUS HEIGHTS,  
BROOKLYN

Plate 32.—“VIEW FROM GOWANUS HEIGHTS,  
BROOKLYN.” (From Bartlett’s *American Scenery*,  
With Text by N. P. Willis. London, George Virtue,  
1840. Vol. II, Plate 41. Engraver, H. Adlard, pub-  
lished 1839.)



VIEW FROM GLENMARY LAWN

## VIEW FROM GLENMARY LAWN

Plate 33. — “VIEW FROM GLENMARY LAWN. (On the Owago)” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 45. Engraver, R. Wallis, published 1839. The title of the descriptive article in Mr. Willis’s text is “View from Glenmary Lawn, The Residence of N. P. Willis. (At the Junction of the Owaga and Susquehannah.)” (*Ibid.*, p. 87.) Mr. Willis says: “The farm of Glenmary, part of which is presented in the drawing, was once an Indian burial-place — warrant enough for its possessing the highest rural beauty. . . .” (*Ibid.*) Glenmary was about two miles from Owego, New York. (*Nathaniel Parker Willis*. By Henry A. Beers. Houghton, Mifflin and Company, Boston and New York, The Riverside Press, Cambridge, 1885, pp. 32, 227, in “American Men of Letters” Series.)



VIEW NEAR ANTHONY'S NOSE

## VIEW NEAR ANTHONY'S NOSE

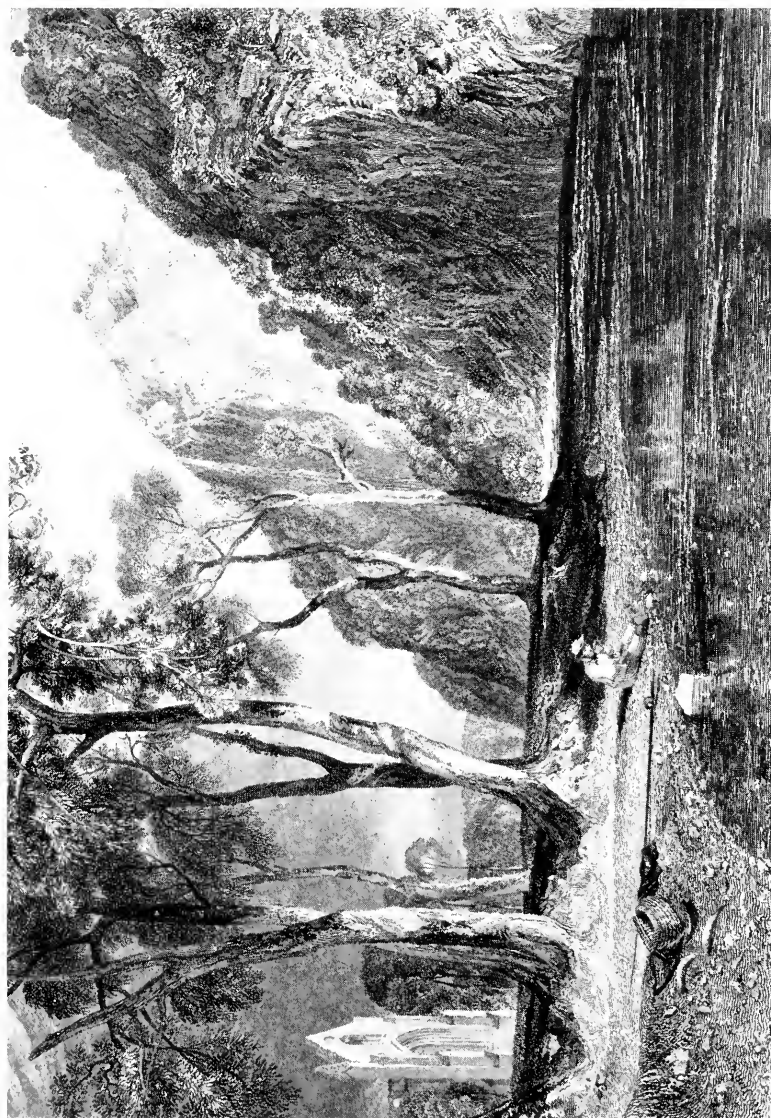
Plate 34. — “VIEW NEAR ANTHONY'S NOSE. (Hudson Highlands)” (From Bartlett's *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 46. Engraver, H. Adlard, published 1839.)



EASTPORT, AND PASSAMAQUODDY BAY

## EASTPORT, AND PASSAMAQUODDY BAY

Plate 35.—“EAST PORT AND PASSAMAQUODDY BAY.” (From Bartlett’s *American Scenery*, With Text by N. P. Willis. London, George Virtue, 1840. Vol. II, Plate 48. Engraver, C. Cousen, published 1839.)



BOLTON PRIORY



## BOLTON PRIORY

Plate 36.—“*Bolton Abbey, Yorkshire.*” (From *Picturesque Views in England and Wales*. From Drawings by J. M. W. Turner, Esq., R. A. Engraved under the Superintendence of Mr. Charles Heath. With Descriptive and Historic Illustrations by H. E. Lloyd, Esq. In Two Volumes. London, Published for the Proprietor by Longman, Orme, Brown, Green, and Longmans, 1838, Vol. I, Plate No. 4 by count. Engraved by Robert Wallis. The plate has on it, “*Published March 1, 1827, for the Proprietor, by Robert Jennings, Poultry.*” “*Printed by M<sup>c</sup>Queen.*” The engraving is 6½ by about 9 inches.)

Mr. Brodhead, in his *History of the State of New York*, after speaking of events in the period from August 29 to November 22, 1664, Old Style, says of what was once New Netherland:

“Thus was an imperial territory added to the dominions of England. Specific names were now given to the acquisition, so as to ‘comprehend all the titles’ of the Duke of York. The province itself was called ‘New York.’ Long Island was designated as ‘Yorkshire.’ The region between the Hudson and the Delaware, of which little was known beyond the few hamlets near Manhattan, was named ‘Albania.’” (*History of the State of New York*. By John Romeyn Brod-

head, 2 vols., New York, Harper & Brothers, 1853, 1871, Vol. II, pp. 42-48, at p. 48.)

The first English Governor, Richard Nicolls (*Ibid.*, pp. 17, 18), “erected a ‘Court of Assizes,’ which, like its New Netherland prototype, was the supreme tribunal of the province, having common law and equity, as well as original and appellate jurisdiction. . . . Yorkshire, or Long Island, peopled chiefly by Englishmen, with Westchester and Staten Island, was erected into a shire, and, like its English namesake, was divided into three districts or ridings. What is now Suffolk County formed the East Riding; Staten Island, Kings County, and the town of Newtown, in Queen’s [*sic*], the West Riding; and the remainder of Queen’s County, with Westchester, the North Riding. . . .” (*Ibid.*, pp. 62, 63.)

Of the ruin styled “Bolton Abbey” in the title of the engraving here reproduced, it has been said:

“Like Fountains and Kirkstall, Bolton Priory is a well known ruin, famous for the unique beauty of its situation, and visited annually by admiring thousands. It stands upon a beautiful curvature of the Wharfe, on a level sufficiently elevated to protect it from inundation, yet low enough for every purpose of picturesque effect; in the latter respect it has no equal among northern houses, perhaps not in the kingdom. Fountains, as a building, is more entire, more spacious and magnificent, but the valley of the Skell is without features. Furness, which is more dilapidated, ranks

still lower in point of situation. Kirkstall, as a mere ruin, is superior to Bolton; but, though deficient neither in wood nor water, it wants the seclusion of a deep valley, and the termination of a bold, rocky back ground. Tintern, which most resembles it, has rock, wood, and water, in perfection, but no foreground whatever. (Footnote: Whitaker's Craven.)” (*The Castles and Abbeys of Yorkshire, A Historical and Descriptive Account of The Most Celebrated Ruins in the County.* By William Grainge, “Author of ‘The Battles and Battle-Fields of Yorkshire.’” York, John Sampson; London, Whittaker and Co., 1855, p. 139.)

Bolton Priory is in the West Riding of Yorkshire. (*The Ruined Abbeys of Yorkshire.* By W. Chambers Lefroy. With Etchings and Vignettes By A. Brunet-Debaines and H. Toussaint. London, Seeley, Jackson, and Halliday, 1883, p. 60.)

A handsome view of Bolton Priory and its setting appears in *Monastic Ruins of Yorkshire*, From Drawings By William Richardson, Arch<sup>t</sup>, With Historical Descriptions By The Rev<sup>d</sup> Edward Churton, M.A., Lithographed by George Hawkins, “Vol. I.”; York, Robert Sunter, 23 Stonegate, Bookseller in Ordinary to Her Majesty, 1843, page 59.

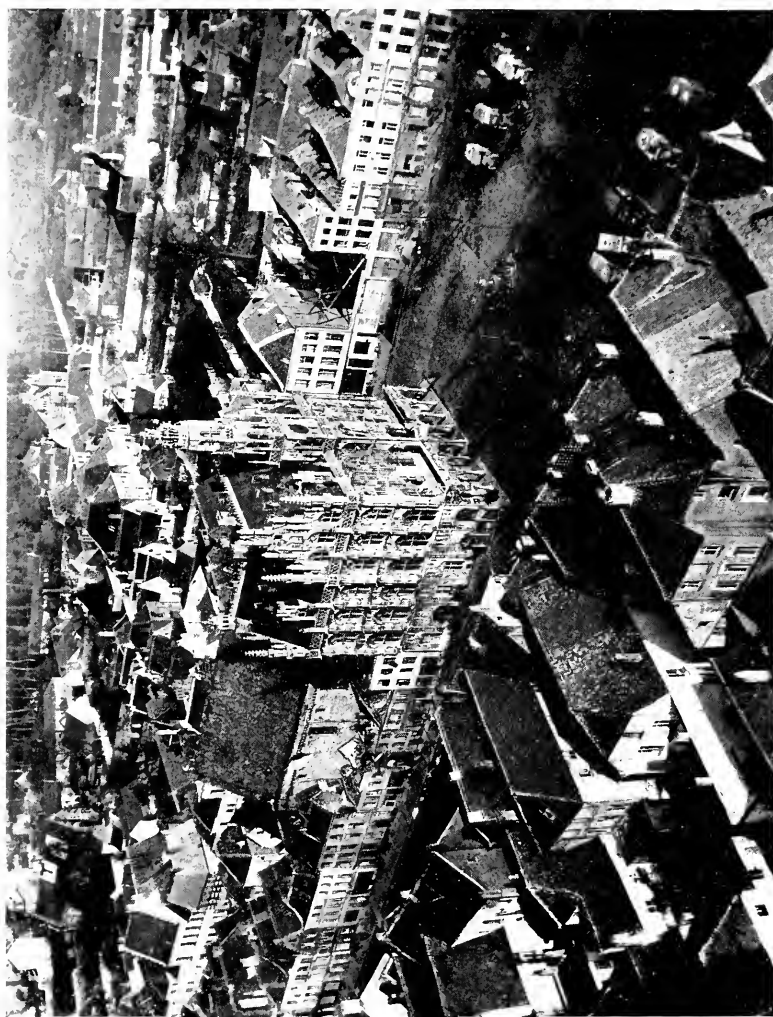


PLATE 37

THE TOWN HALL, OUDENARDE

*Photograph from Keystone View Co., N. Y.*

## THE TOWN HALL, OUDENARDE

Plate 37.—The Town Hall, Oudenarde. (From a photograph. The photograph is endorsed: “39450.—View from the tower of Cathedral of Saint Walburga showing Hotel de Ville and square. Audenarde, Belgium. (U. S. Official Photo.) Keystone View Co., 219 East 44th St., New York City.” Courtesy of Miss E. P. Jones, 244 Washington Street, Boston, Mass., Photographs for all Purposes.)

“... The *Theatre* at the back of the building used to be the Cloth Hall (early 13th cent.).” (*Belgium and Luxembourg*. Edited by Findlay Muirhead and Marcel Monmarché. 33 Maps and Plans. Third Edition. London, Macmillan & Co., Ltd.; Paris, Librairie Hachette, 1929, pp. 55, 56, “The Blue Guides.”)



THE TOWN HALL, OUDENARDE PLATE 38  
*Courtesy of Belgian Railways & Marine*

## THE TOWN HALL, OUDENARDE

Plate 38. — The Town Hall, Oudenarde. (From a photograph. Courtesy of Belgian Railways & Marine, 99, Regent Street, Piccadilly Circus, London, W. 1, England.)

The same photograph is reproduced in *A Wayfarer in Belgium*, By Fletcher Allen, With 27 Illustrations and an Endpaper Map, London, Methuen & Co., Ltd., First Published in 1934, an attractive small octavo, xii, 208 pages, Plate facing page 118.

What appears to have been an injury to this photograph is thought to account for what looks in both of these reproductions like an injury to the side of the building. Although the building “was struck by three or four shells in 1918” (Muirhead and Monmarché, *Belgium and Luxembourg*, 3rd ed., 1929, p. 55, “The Blue Guides”), this side of it, as shown in Plate 37 in the present work, appears to have escaped injury.

Other photographs of this town hall are reproduced in *Belgium of the Belgians*, By Demetrius C. Boulger, New York, Charles Scribner's Sons, 1911, Plate facing page 224, and *Romance of Old Belgium, From Caesar to Kaiser*, By Elizabeth W. Champney and Frère Champney, With 90 Illustrations, G. P. Putnam's Sons, New York and London, The Knickerbocker Press, 1915, Plate facing page 425.





## OBERWESEL

Plate 39.—“OBER WESSEL.” (From *Scenery of the Rhine, Belgium and Holland*, from Drawings by Capt<sup>n</sup> Batty, of the Grenadier Guards, F.R.S. . . . London, Robert Jennings, 1826. Plate 15. Engraved by Robert Wallis, published March 1, 1825, printed by H. Triggs.)

“Though few vestiges now remain to prove the claim of Oberwesel to a Roman origin, it is nevertheless one of the most striking of the ancient cities bordering the Rhine. It was formerly an imperial city, but was ceded by the Emperor Henry to his brother Baldwin, Bishop of Treves. The shattered towers and crumbling walls which now surround Oberwesel, bear strong evidence of the devastations it suffered in the wars of the Electorate; and the whole aspect of this remarkably picturesque place, as we view it from the wooded heights above, is such as to excite a lively interest in its former history and destinies. In the back ground, upon the summit of a pointed rock, stand the romantic ruins of the Castle of Schönberg; and on the opposite side of the river we just discern the little town of Caub, rendered famous by the passage of the army of Marshal Blucher across the Rhine at that place, on the 1st of January, 1814.” (*Ibid.*, Description of Plate 15.)



VIEW FROM OBERWESEL

## VIEW FROM OBERWESEL

Plate 40.—“VIEW FROM OBERWESEL.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 17. Engraved by E. Goodall, published November 1, 1824, printed by M<sup>c</sup>Queen.)

“Perhaps there is no place on the borders of the Rhine which exhibits so great a variety of pleasing scenery as Oberwesel. The sublime, the picturesque, and the beautiful are here admirably blended; and the prospects, both of the town with its old embattled wall and towers, and of the surrounding mountainous country, are interesting from whatever point they may be viewed. In the annexed plate the Rhine is seen hemmed in by lofty hills, which, apparently barring its farther progress, give it the character of a lake. Some of the ancient towers are seen rising above the richly wooded ravine on the left, and the old church, with its massy square tower, stands on a commanding height in the foreground.” (*Ibid.*, Description of Plate 17.)



THE LURLEY BERG

## THE LURLEY BERG

Plate 41. — “THE LURLEY BERG.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 18. Engraved by J. C. Varrall, pub. July 1, 1824, printed by Rest Fenner.)

“The annexed view is taken from the left bank of the Rhine, about midway between Ober-Wesel and St. Goar. At this part the river makes a sharp turn, and sweeps with a broad and rapid current round the foot of the Lurley Rock, seen on the opposite side. The popular traditions of the country designate this rock as the abode of a syren, whose delight is to entice the unskilled and careless navigator on the dangerous rocks which enclose its cavern. The echo from the Lurley Berg repeats sounds distinctly five times. Fine salmon are caught by casting nets close to the margin of the rock.

“In this view the distance is closed by the hills above the little town of Goarshausen, and, rising immediately behind it, we observe the castle of Neu Katzenbogen or the Katze, built about the close of the fourteenth century. The whole forms one of the grandest and most romantic scenes on this noble stream, and its picturesque character is considerably heightened by the remarkable stratification of the rocks.” (*Ibid.*, Description of Plate 18.)

Probably for many readers Heine's "Lore-Ley," Goethe's "Mignon," and Uhland's "Das Schloss am Meere" all lose materially when translated into English, but the "Lore-Ley" follows, with a standard translation:

### LORE-LEY

Ich weiss nicht, was soll es bedeuten,  
Dass ich so traurig bin;  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,  
Und ruhig fliesst der Rhein;  
Der Gipfel des Berges funkelt  
Im Abendsonnenschein.

Die schönste Jungfrau sitzet  
Dort oben wunderbar,  
Ihr gold'nes Geschmeide blitzet,  
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme,  
Und singt ein Lied dabei;  
Das hat eine wundersame,  
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe  
Ergreift es mit wildem Weh;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Lore-Ley gethan.

### LORE-LEI

I know not whence it cometh  
That my heart is oppressed with pain,  
A tale of the past enchaineth  
My soul with its magical strain.

'Tis cool, and the daylight waneth,  
The Rhine so peacefully flows;  
And, kissed by the sunbeam of even,  
The brow of the mountain glows.

The fairest of maidens sitteth,  
In wondrous radiance there,  
Her jewels of gold gleam brightly,  
She combeth her golden hair.

With a golden comb she combs it,  
And sings so plaintively;  
O potent and strange are the accents  
Of that wild melody.

The boatman in yon frail vessel  
Stands spell-bound by its might;  
He sees not the cliffs before him,  
He gazes alone on the height.

Methinks the waves will swallow  
Both boat and boatman anon;  
And this with her sweet singing  
The Lore-Lei hath done.

(*The Poetry of Germany, Consisting of Selections From Upwards of Seventy of the Most Celebrated Poets*, Translated into English Verse, With the Original Text on the Opposite Page, By Dr. Alfred Baskerville, Principal of the International College, Godesberg, On the Rhine. Fourth Stereotype-Edition. Baden-Baden and Hamburg, Haendcke & Lehmkuhl, 1876, pp. 250, 251.)

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## RHEINFELS

Plate 42.—“RHEINFELS.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 19. Engraved by J. Edwards, published July 1, 1824, printed by Rest Fenner.)

“The picturesque group of ruins of the fortress of Rheinfels stands on the crest of a steep rocky height, immediately behind the town of St. Goar. The broad Rhine glides by this lovely spot in a rapid, majestic, and almost unruffled current, and its banks are beautifully diversified with wood.

“The castle of Rheinfels is said to have been built by Diether, third count of Katzenelnbogen, about the





PLATE 42

RHEINFELS



year 1245, upon the site of a Roman castle." (*Ibid.*, Part of the Description of Plate 19.)

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## EHRENBREITSTEIN

Plate 43.—“EHRENBREITSTEIN.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 20. Engraved by E. Goodall, published May 1, 1824, printed by Rest Fenner.)

“The bold, massy rock, on which the old fortress of Ehrenbreitstein was built, is one of the most striking features to be met with along the whole course of the Rhine. It rises in abrupt and rugged grandeur to the height of about six hundred feet from the margin of the river; and directly fronts the city of Coblenz which stands in a plain on the left bank, in the angle formed by the junction of the Moselle with the Rhine. The annexed view shews the appearance of the rock with the little town of Thal Ehrenbreitstein skirting the river at its foot, as seen from the Coblenz side. The picturesque character of the scene is heightened by the half castellated forms of the works which crown the summit of the rock. The old fortifications of Ehrenbreitstein were blown up in conformity with a stipulation in the treaty at the close of the revolutionary war . . .” (*Ibid.*, Description of Plate 20.)

Lord Byron said of Ehrenbreitstein:

Here Ehrenbreitstein, with her shattered wall  
Black with the miner's blast, upon her height  
Yet shows of what she was, when shell and ball  
Rebounding idly on her strength did light:—  
A Tower of Victory! from whence the flight  
Of baffled foes was watched along the plain:  
But Peace destroyed what War could never blight,  
And laid those proud roofs bare to Summer's rain—  
On which the iron shower for years had poured in vain.

(*Childe Harold's Pilgrimage*, Third Canto, stanza LVIII.)

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## VIEW FROM ANDERNACH

Plate 44.—“VIEW FROM ANDERNACH.” (From Batty's *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 23. Engraved by Charles Heath, published July, 1825, printed by M<sup>c</sup>Queen.)

“This view of the Rhine is taken just outside the walls of the town, and shews the river as it enters the mountainous tract of country between Andernach and Bonn. At the foot of the wooded hill, on the left, is a large round tower, surmounted by a crane, from which the well known mill-stones of Andernach are embarked for Holland, from whence they are shipped for various parts of Europe. The distant ranges of heights, on the same side, are seen extending as far as Narny.



VIEW FROM ANDERNACH



“On the right, the margin of the river is ornamented by the villages of Leidesdorf and Heilig-Kreuz: these are backed by a range of rocky and picturesquely varied hills. The remarkable rounded hill of Hammerstein closes the distance, but the small crumbling remains of the fortress, crowning its summit, are not visible from this point.” (*Ibid.*, Description of Plate 23.)

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### THE APOLLINARISBERG

Plate 45.—“THE APOLLINARISBERG.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 24. Engraved by Robert Brandard, published December 31, 1825, printed by Rest Fenner.)

“The priory of Apollinarisberg is built on a commanding height a little to the north west of Rheinmagen (the Rigomagum of the Romans). Its situation is delightful, and from it we enjoy most beautiful prospects both up and down the Rhine. In the former direction we overlook the little town of Rheinmagen, or Reimagen, skirted by the broad and noble river, on the opposite side of which rise gentle hills; the little towns of Erpel and Linz are seen in the distance. In the latter direction we have a charming prospect of the whole range of the Siebenberge [*sic*], with the Rhine winding gracefully through the intervening level country.” (*Ibid.*, Description of Plate 24.)





## DRACHENFELS AND ROLANDS-ECK

Plate 46.—“DRACHENFELS AND ROLAND’S ECK.”  
(From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 25. Engraved by Robert Wallis, published October 1, 1825, printed by H. Triggs.)

“There is, perhaps, no portion of the scenery of the Rhine more pleasing than the vicinity of the Siebenbergen or Seven Mountains. As we descend the river and approach this beautiful range of hills, the landscape assumes the most charming aspect. The distance is bounded by the steep and rugged Drachenfels, the most striking of the Siebenbergen. On the left is the ruin of the Castle of Rolands-Eck, crowning a dark rocky hill, at the foot of which glides the calm and glassy Rhine; and to the right is the lovely Island of Nonnenwerder. No scene could be better adapted to the romantic and well-known love tale of Roland and Hildegonde.” (*Ibid.*, Description of Plate 25.)

It was this scenery that inspired Byron’s song in *Childe Harold’s Pilgrimage*:

The castled Crag of Drachenfels  
Frowns o’er the wide and winding Rhine,

Whose breast of waters broadly swells  
Between the banks which bear the vine;  
And hills all rich with blossomed trees,  
And fields which promise corn and wine,  
And scattered cities crowning these,  
Whose far white walls along them shine,

. . . . .  
And peasant girls, with deep blue eyes,  
And hands which offer early flowers,  
Walk smiling o'er this Paradise;  
Above, the frequent feudal towers  
Through green leaves lift their walls of gray;  
And many a rock which steeply lowers,  
And noble arch in proud decay,  
Look o'er this vale of vintage-bowers;

. . . . .  
The river nobly foams and flows —  
The charm of this enchanted ground,  
And all its thousand turns disclose  
Some fresher beauty's varying round:  
The haughtiest breast its wish might bound  
Through life to dwell delighted here;  
Nor could on earth a spot be found  
To Nature and to me so dear —

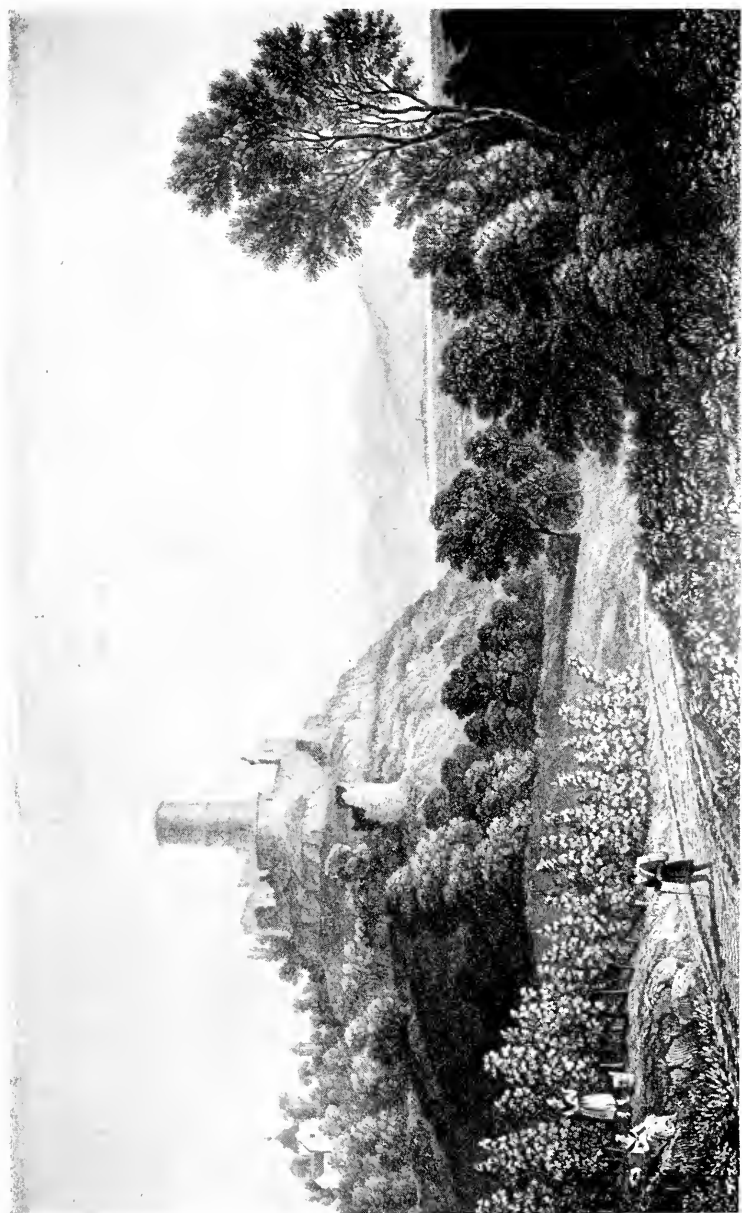
. . . . .  
(*Childe Harold's Pilgrimage*, Third Canto, parts of  
the song following stanza LV.)

Bayard Taylor says of this part of the Rhine:

“ . . . We passed Godesberg on the right, while on  
our left was the group of the Seven Mountains, which  
extend back from the Drachenfels to the Wolkenberg.

. . . Here we began to enter the enchanted land. . . .  
I shall never forget the enthusiasm with which I saw  
this scene in the bright, warm sunlight, the rough crags  
softened in the haze which filled the atmosphere, and  
the wild mountains springing up in the midst of vine-  
yards, and crowned with crumbling towers, haunted  
with the memories of a thousand years." (*Vierces  
A-Foot, or Europe Seen With Knapsack and Staff.*  
By Bayard Taylor. 20th ed., revised. New York,  
G. P. Putnam & Co.; London, Sampson, Low, Son  
& Co., 1856, pp. 97, 98.)

One version of the legend of Roland and Hildegonde  
appears in *Legends of the Rhine*, By Dr. Alfred  
Baskerville, "Author of 'The Poetry of Germany,'"  
Bonn, Max Cohen & Sohn (Fr. Cohen), 1878, pages  
50, 51, under the heading, "Rolandseck."



THE CASTLE OF GODESBERG

## THE CASTLE OF GODESBERG

Plate 47. — “THE CASTLE OF GODESBURG.” (From Batty’s *Scenery of the Rhine, Belgium and Holland*. London, Robert Jennings, 1826. Plate 26. Engraved by W. Radclyffe, published May 1, 1825, printed by Rest Fenner.)

“The beautiful ruin of Godesberg stands on a richly wooded height, about six miles to the southward of Bonn. It marks the boundary of the more mountainous scenery of the Rhine, and directly fronts the Siebenbergen, a cluster of seven hills, below which the banks of the river are comparatively level. The castle of Godesberg was built by Theodoric, Archbishop of Cologne, in the year 1210, and was destroyed by the troops of Bavaria in a contest with those of Gebhard, Archbishop of Cologne, in the year 1595. It stands on the site of a Roman castle, by some, supposed to have been built by the Emperor Julian the Apostate.” (*Ibid.*, Description of Plate 26.)

It is clear that Captain Batty was descending the Rhine. It is equally clear that Bayard Taylor, in *Views A-Foot*, was ascending the river. This is also true of Lord Byron in his references to the river in *Childe Harold’s Pilgrimage*. His apostrophe to the Rhine follows immediately after his stanza devoted to Ehrenbreitstein, and is the well-known:

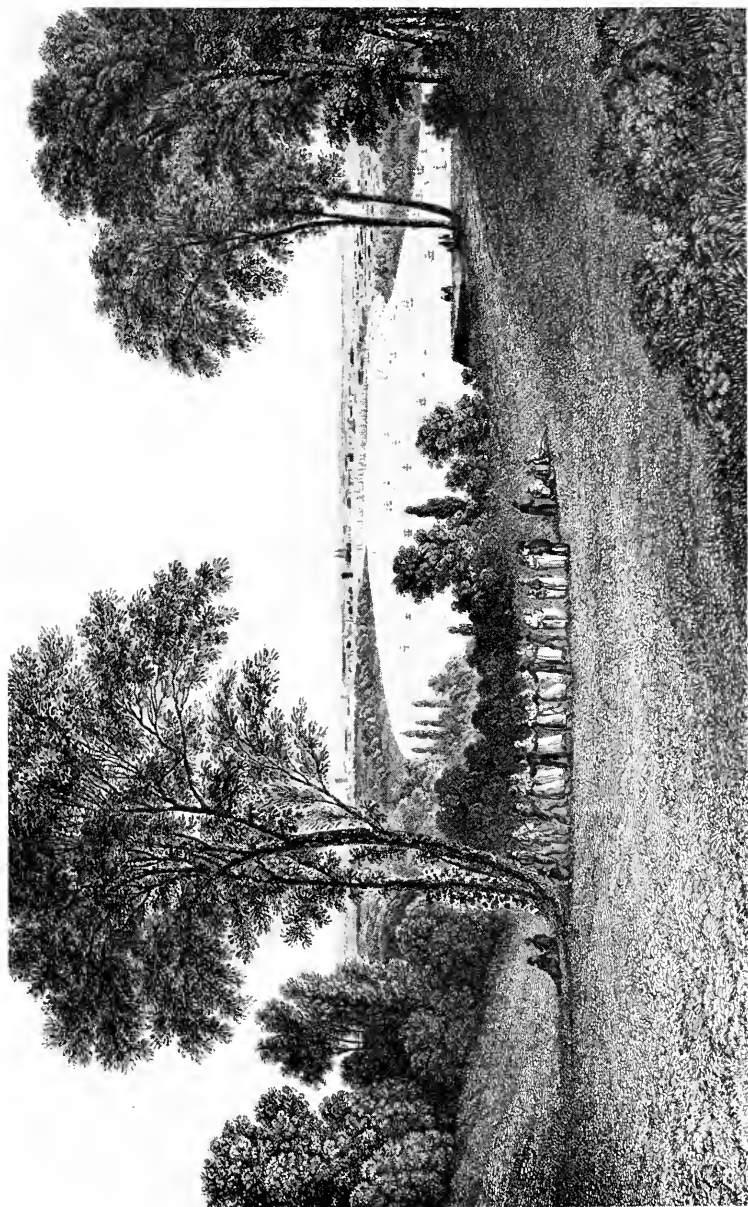
Adieu to thee, fair Rhine! How long delighted  
The stranger fain would linger on his way!  
Thine is a scene alike where souls united,  
Or lonely Contemplation thus might stray;  
And could the ceaseless vultures cease to prey  
On self-condemning bosoms, it were here,  
Where Nature, nor too sombre nor too gay,  
Wild but not rude, awful yet not austere,  
Is to the mellow Earth as Autumn to the year.

Adieu to thee again; a vain adieu!  
There can be no farewell to scene like thine;  
The mind is coloured by thy every hue;  
And if reluctantly the eyes resign  
Their cherished gaze upon thee, lovely Rhine!  
'Tis with the thankful glance of parting praise:  
More mighty spots may rise — more glaring shine,  
But none unite, in one attaching maze,  
The brilliant, fair, and soft,—the glories of old days.

The negligently grand, the fruitful bloom  
Of coming ripeness, the white city's sheen,  
The rolling stream, the precipice's gloom,  
The forest's growth, and Gothic walls between,—  
The wild rocks shaped, as they had turrets been,  
In mockery of man's art; and these withal  
A race of faces happy as the scene,  
Whose fertile bounties here extend to all,  
Still springing o'er thy banks, though Empires near  
them fall.

(*Childe Harold's Pilgrimage*, Third Canto, stanzas  
LIX-LXI.)

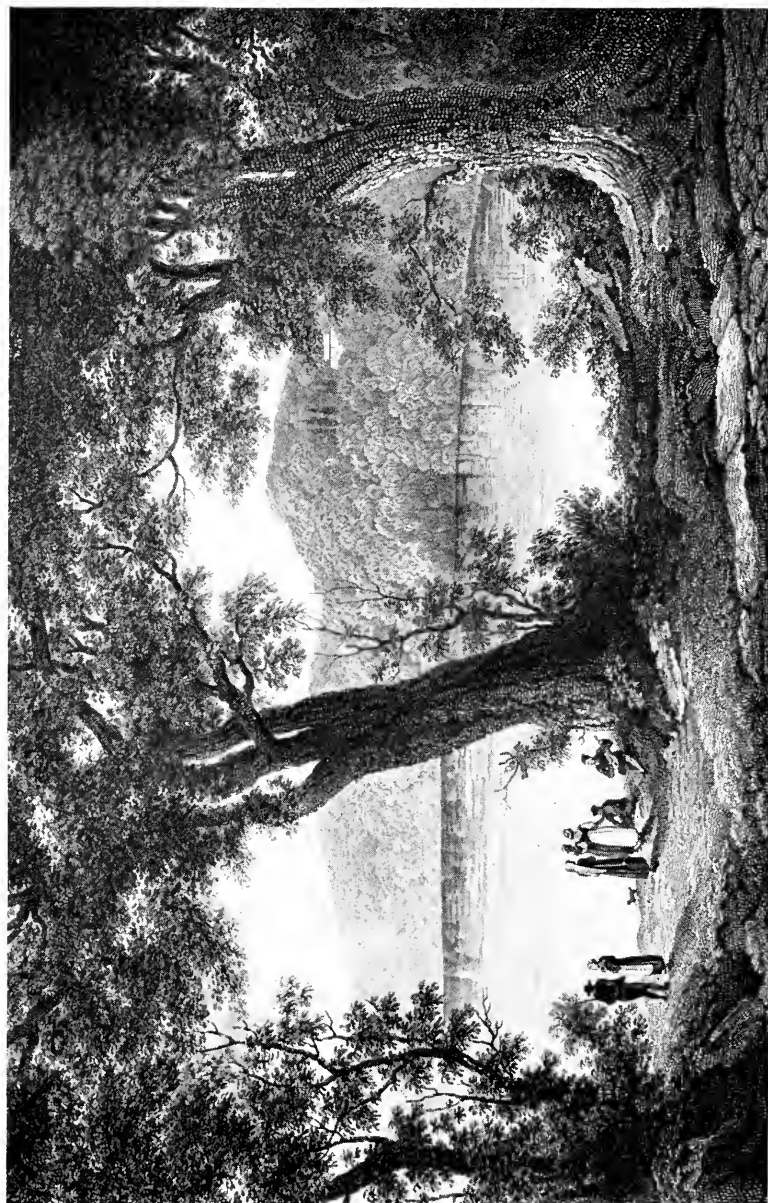
A theory that the scenic part of the Rhine, views of which are shown in the engravings here reproduced from Captain Batty's book, drained a prehistoric lake, appears in *Towns of Destiny*, By Hilaire Belloc, Illustrated by Edmond L. Warre, New York, Robert M. McBride & Company, 1927, page 191, in Chapter XXVIII, entitled "Bonn," in Part Five, entitled "The Rhine March."





## BORDEAUX

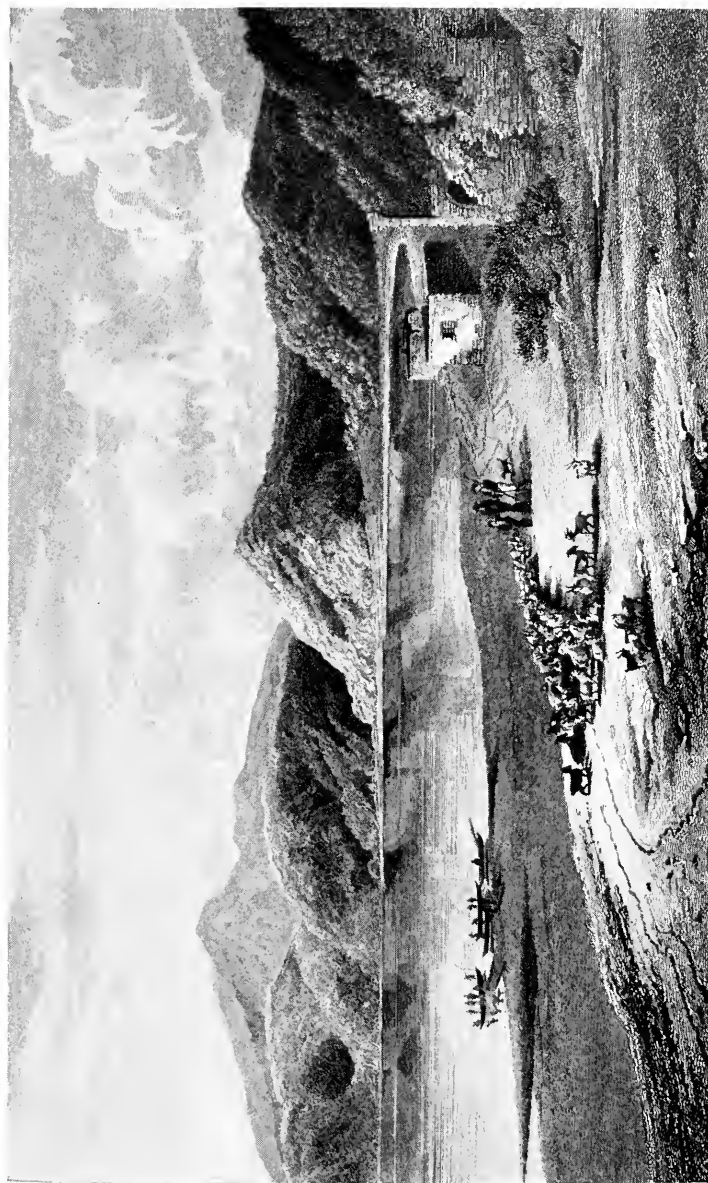
Plate 48. — “BORDEAUX.” (From *French Scenery*. From Drawings made in 1819 By Captain Batty of the Grenadier Guards. London, Published by Rodwell & Martin, 1822. Plate 58. Engraved by Charles Heath, published March 1, 1821. The book is a quarto, and contains 64 engravings, each about  $5\frac{1}{8}$  by about  $8\frac{1}{4}$  inches, an engraved title-page, and an engraved vignette.)



LAKE OF ALBANO

## LAKE OF ALBANO

Plate 49. — “LAKE OF ALBANO.” (From *Italian Scenery*. From Drawings made in 1817. By Miss Batty. London, Published by Rodwell & Martin, 1820. Plate XXXIX. Engraved by Charles Heath, published June 1, 1819. The book is a quarto, and contains 60 engravings, each about 5 by about 8 inches, and two engraved vignettes, and is dedicated to “Doctor Batty, M.D.F.L.S. of the Royal College of Physicians, &c. &c. . . . By His Affectionate Daughter, Elizabeth Frances Batty. London, April, 1818.” Another edition, with the same imprint and date, is differently paged, and it is from that edition that three engravings are reproduced in the present work.)



LAGO D'AGNANO

## LAGO D'AGNANO

Plate 50.—“LAGO D'AGNANO.” (From Batty's *Italian Scenery*. London, Rodwell & Martin, 1820. Plate XLVI. Engraved by Charles Heath, published October 1, 1819.)



LAGO MAGGIORE ED ISOLA SUPERIORE

## LAGO MAGGIORE ED ISOLA SUPERIORE

Plate 51. — LAGO MAGGIORE & ISOLA SUPERIORE. FROM CASA BORROMEO ON THE ISOLA BELLA." (From Batty's *Italian Scenery*. London, Rodwell & Martin, 1820. Plate LV. Engraved by Charles Heath, published December 1, 1819.)

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As is well known, the Fourth Canto of *Childe Harold's Pilgrimage* is devoted to Italy; Albano is mentioned in the fourth stanza before the apostrophe to the ocean, three stanzas of which, the first, the second, and the last, are here reproduced:

There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society, where none intrudes,  
By the deep sea, and music in its roar:  
I love not Man the less, but Nature more,  
From these our interviews, in which I steal  
From all I may be, or have been before,  
To mingle with the Universe, and feel  
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark blue Ocean — roll!  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin — his control  
Stops with the shore; — upon the watery plain  
The wrecks are all thy deed, nor doth remain  
A shadow of man's ravage, save his own,  
When, for a moment, like a drop of rain,  
He sinks into thy depths with bubbling groan,  
Without a grave, unknelled, uncoffined, and  
unknown.

. . . . .

And I have loved thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward: from a boy  
I wantoned with thy breakers — they to me  
Were a delight; and if the freshening sea  
Made them a terror, 'twas a pleasing fear,  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane — as I do here.

THE END







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